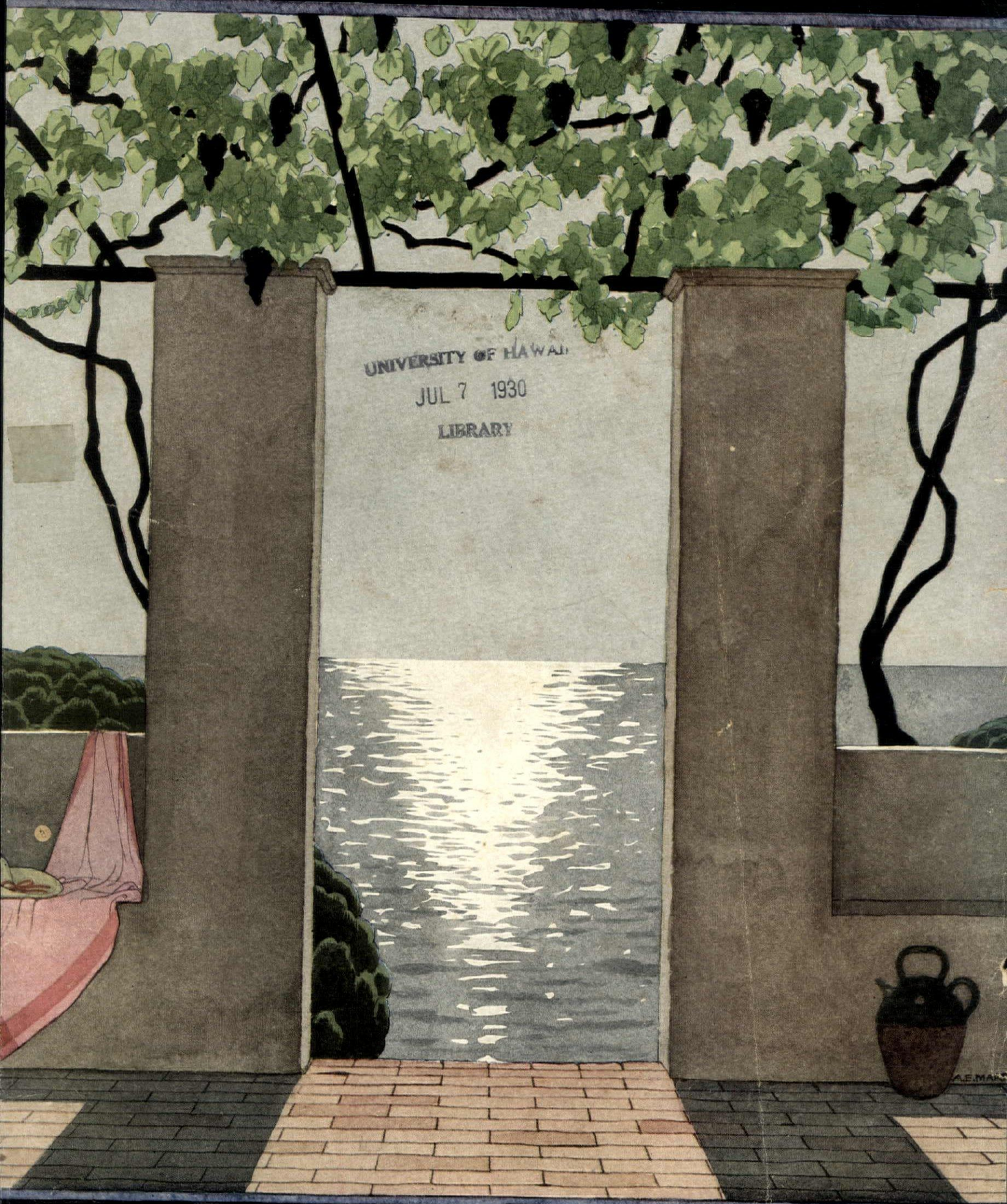
HOUSE & GARDEN



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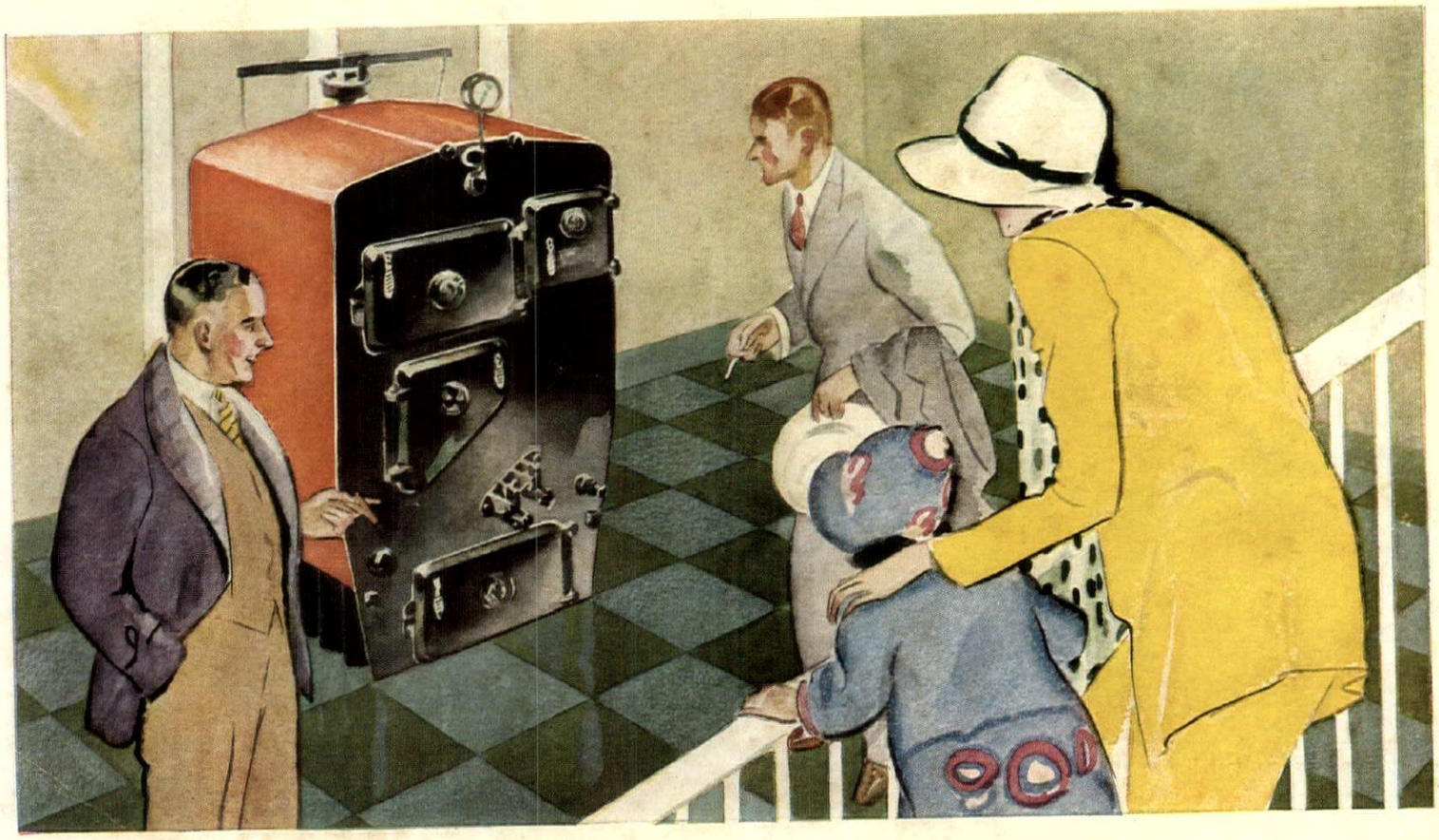


Automatic heat that pays the cost of replacing your old boiler

Ask any home owner why he replaced his boiler with a Spencer and he will tell you: "My wife says it's because she discovered that a neighbor's Spencer Heater is automatic—and she never has to touch it—but between you and me, it's because my coal bills are only half what they used to be."

The words may change, but the reasons do not. Ask any Spencer owner about his boiler, and you'll discover why half the Spencers sold replace other boilers. They are sold by the real enthusiastic recommendation of other Spencer owners. You must own a Spencer to understand that its ample flow of steady heat, automatic fuel feed and remarkable economy are not merely pleasant hopes, but a simple, every-day experience of thousands of Spencer owners.

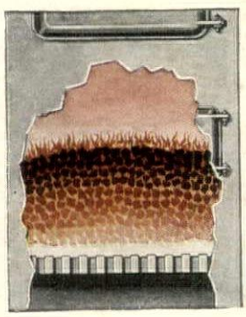
It is automatic, so that wives need not play fireman while husbands are away. You fill the magazine in the morning—or at night. All day long the fire burns up-hill on the Gable-Grate, while fuel feeds automatically by gravity, just as fast or as slow as needed.* The Spencer Heater can, and does, cut coal bills in half by using coal that costs less. The sloping Gable-Grate and Magazine are designed to use small size fuels, while flat grate heaters are not. Use No. 1 Buckwheat anthracite at $7 a ton instead of large sizes at $14, and cut your fuel bills in half. Use small size by-product coke—and enjoy clean and smokeless heat at proportionate savings.

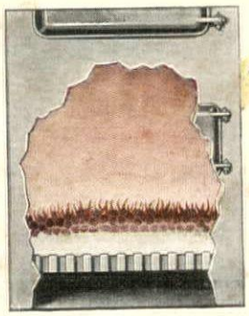
It gives ample heat—for Spencer Heater capacities are guaranteed—and it is uniform heat, too, because of the automatic control of the fire. Spencer Heaters for steam, vapor or hot-water systems are made in cast iron sectional and steel tubular types and for any size home or building. Sold and installed by all responsible heating contractors.

Write for the Spencer book, "The Fire That Burns Up-hill." It explains the Spencer operating principle in detail. Spencer Heater Company, Williamsport, Pa. Division of Lycoming Manufacturing Company.

*Everybody knows that ordinary heaters require refueling frequently as the fire burns to ash. With a Spencer, fuel is put only once a day into the magazine—illustrated below at (A). Fuel covers the grate to a sloping level controlled by the magazine mouth (B). The fire bed stays at the level shown at (C), for as fuel burns it shrinks to ash (D) and settles on the Gable-Grate (E). As the fire bed shrinks, more fuel feeds down automatically from the magazine, which holds enough fuel to feed the fire for as long as 24 hours, with only one shaking of the grates.

FLAT GRATE HEATER
Showing how burning fuel shrinks away to ash—heater must again be refueled





FIRE BURNS UPHILL . . . FUEL ROLLS DOWN . . .

SPENCER
Magazine Feed
HEATERS
for steam, vapor or hot water

SPENCER MAGAZINE FEED HEATER
*The shrinkage of burning fuel lets more fuel feed automatically from the magazine**

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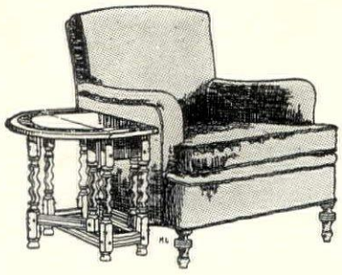
Interesting Furniture Reflects New Interest in Home Building

© 1930, Kittinger Company

The dignity of old world designs given modern comfort and utility by Kittinger



...and what an interesting and useful companion for the lounging chair

INFLUENCED by old world masterpieces, this selected group of Kittinger reproductions lends new dignity and charm to present-day home building.

A sofa of the Italian Renaissance executed by Kittinger in solid walnut, rendered modernly comfortable with finest curled hair upholstery and down-filled cushions . . . an exquisitely carved Tudor oak fireside chest of many uses, copied in detail even to the grapevine and Tudor rose designs . . . a stately chair with linenfold panel back famous in English period designing . . . a beautifully proportioned coffee tables of Charles II influences in walnut with carved top, drop leaves, and gatelegs that arouse comment for beauty and utility . . . all pieces of authentic design and finest craftsmanship, priced within the reach of modest incomes.

You can add similar Kittinger groups to different rooms throughout your home...steadily replacing furniture that has outgrown its usefulness in present-day standards of living. There are over six hundred pieces in the Kittinger line ...all of heirloom design and workmanship...principally in solid walnut, mahogany, oak and maples.

Visit our nearest showroom...either alone or with your decorator or dealer if you desire... and let our representatives help you in a careful selection within your means. In New York–at 205 East 42d St.; in Chicago–at 433 East Erie St.; in Los Angeles–at Factory Showroom, 1300 S. Goodrich Blvd.; in Buffalo–at Factory Showroom, 1893 North Elmwood Ave. For literature, address Dept. 105, North Elmwood Ave., Buffalo, N. Y.

Kittinger Distinctive Furniture Buffalo 1866

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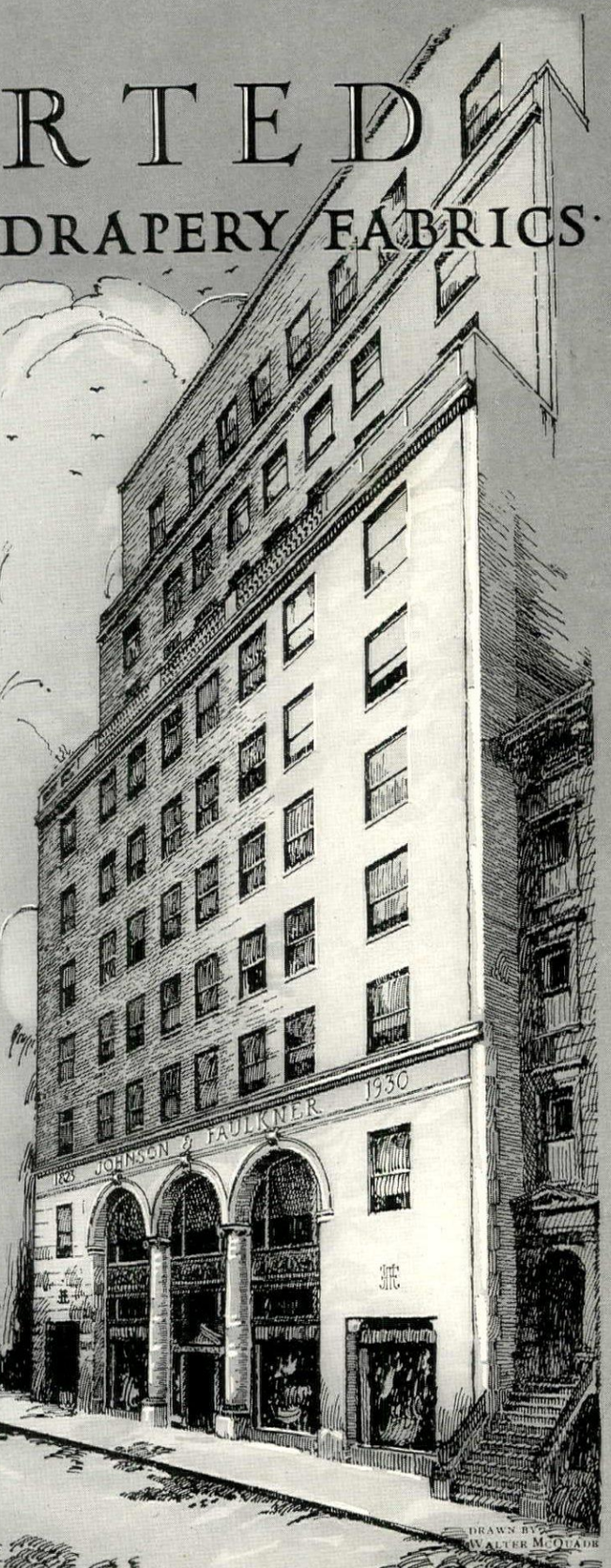

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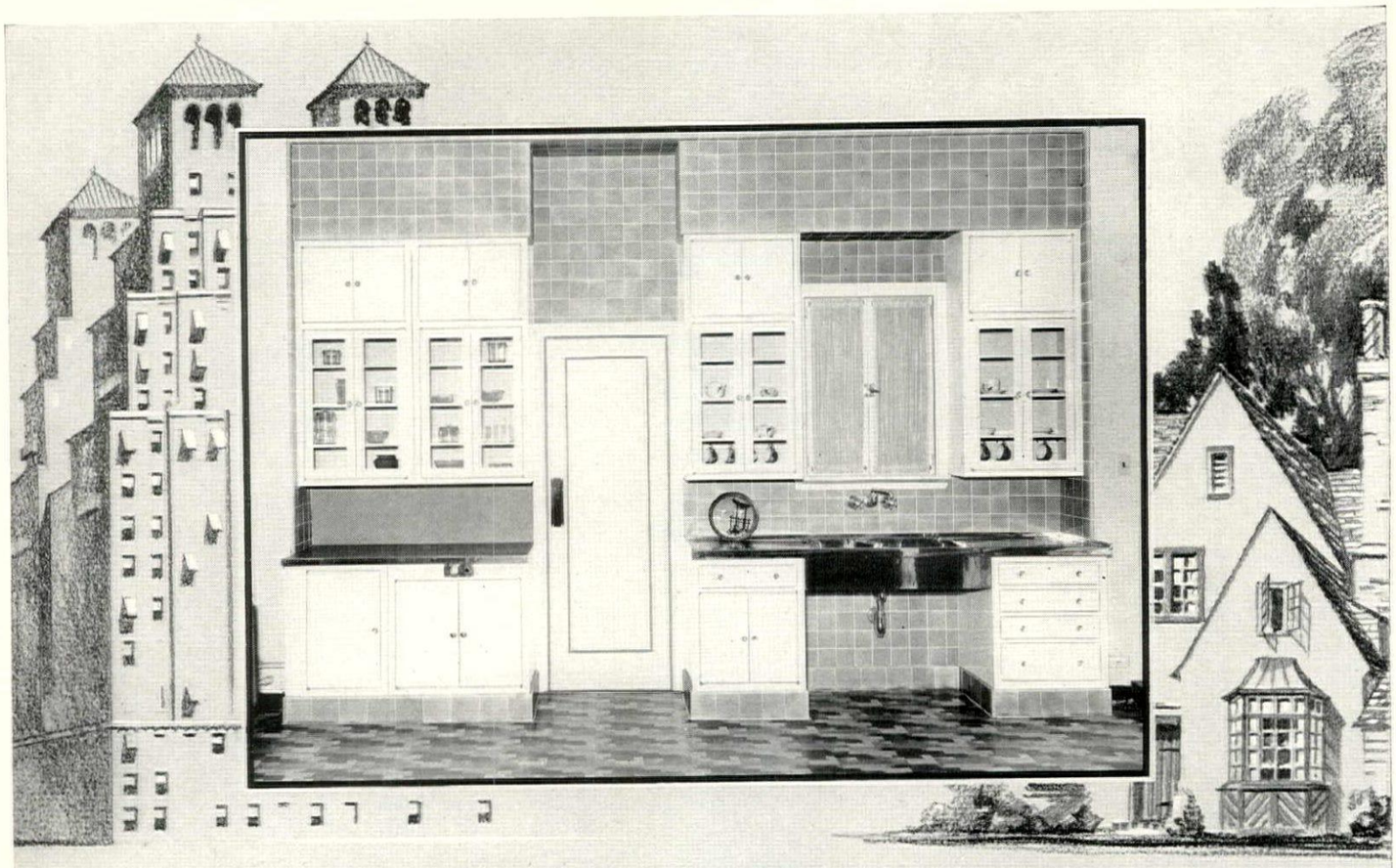

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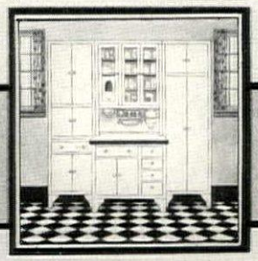

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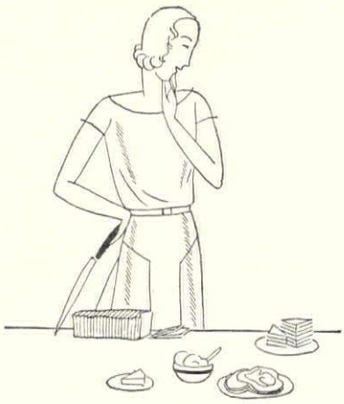

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French Hams—Prepared in Paris, all cooked and boneless, ready to serve. One to six pound tins . . at $1.24 a lb.

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Puree de Foie Gras—A luscious sandwich paste, imported from France, our own brand, Marceau, 23c each. $2.64 dozen

Salami or Cervelat—Imported from Germany. One to three pounds, at $1.29 lb.

Sausage with Pistachio—Strasbourg Saucisson packed with pistachio nuts; a great delicacy . . 39c and 59c tin.

Pate de Lux—for sandwiches. Made from choice squab meat. . 31c per tin.

English Fish Pastes—for sandwiches and appetizers. Anchovy, bloater, sardine, crab, lobster, salmon, shrimp and combinations. 34c each . . . . $3.79 dozen.

French Sardines—Boneless, in pure olive oil, large tin 44c . . . $5.14 dozen

Portuguese Sardines—Peeled and boneless, in pure olive oil. Large tin, 34c $3.96 doz.

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French Mustard from Dijon—from a city famous for its chefs. Pottery jar . 29c

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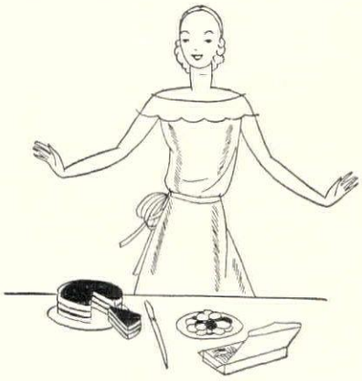
YOUR pantry should be full of inviting delicacies, this summer, for impromptu meals in the great outdoors—or for those occasions when the crowd comes in, hungry and thirsty, after tennis or a round of golf. Send for Macy's Grocery Catalogue; it's a great boon when you're away in the summer, full of new ideas on what to eat.



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Imported Sugarcake—We imported this ourselves and it's delicious! Pound tin, 98c

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Assorted Biscuits—Our own importation too, in great variety. Tin of one and one-quarter pounds, for cheese spreads. $1.04

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Fruit Cake—From our own bakeshop—and made with the finest ingredients, rich and delicious. Two pound tin . $1.79

•

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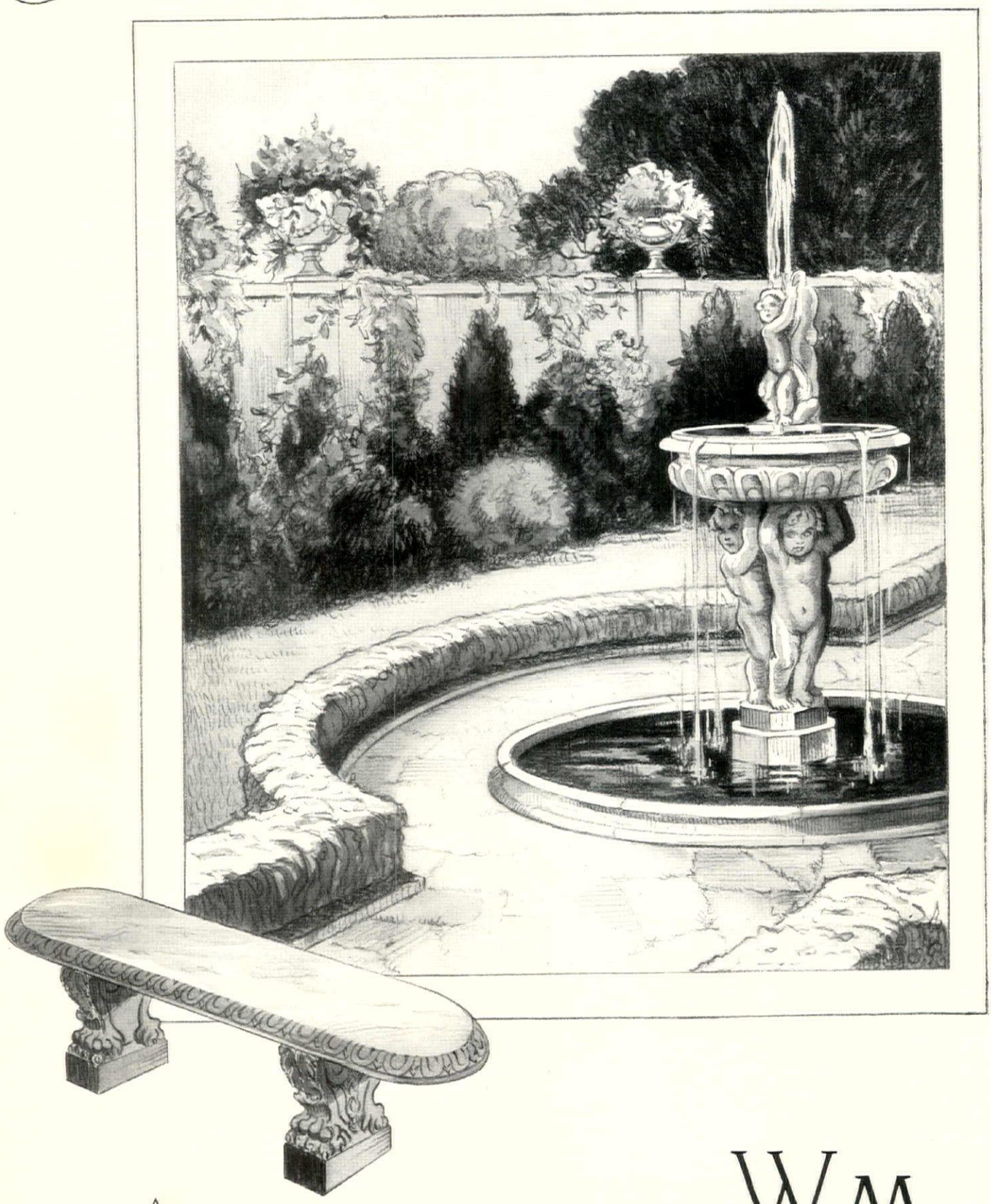
Old World Ornaments bring



A GARDEN bench should be more than "just a seat". It should belong to the garden itself. A few stone or marble figures too, if well chosen, contribute to the mood of the garden. How amusing to come upon a fawn laughing at one out of the leaves! How comforting, the wise old smile of a philosopher! Even the pagan grin of the grotesque lends a sprightly sympathy that helps make the garden a pleasant retreat for our leisure hours.

WM. H.

OVER A HUNDRED YEARS OF SERVICE TO THE

Charming Repose to New World GARDENS

God breathed the breath of Life into the soil and it smiled back at its Creator in the form of a flower.

—Hugh Findlay

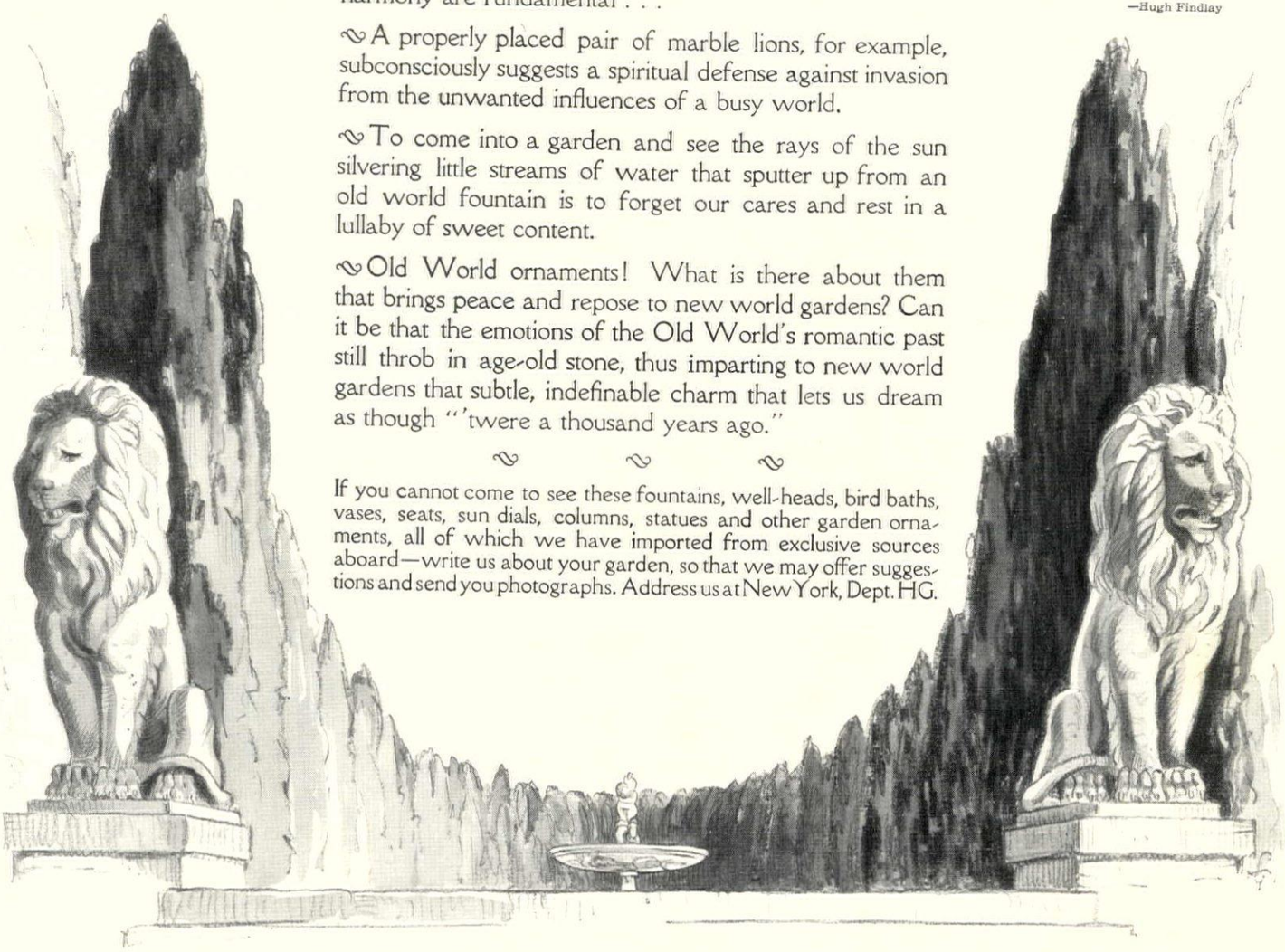
IN BLENDING the ornamental accessories of the garden with the picturesque background of our "outdoor living room," we all, of course, recognize that repose and harmony are fundamental . . .

A properly placed pair of marble lions, for example, subconsciously suggests a spiritual defense against invasion from the unwanted influences of a busy world.

To come into a garden and see the rays of the sun silvering little streams of water that sputter up from an old world fountain is to forget our cares and rest in a lullaby of sweet content.

Old World ornaments! What is there about them that brings peace and repose to new world gardens? Can it be that the emotions of the Old World's romantic past still throb in age-old stone, thus imparting to new world gardens that subtle, indefinable charm that lets us dream as though "'twere a thousand years ago."

If you cannot come to see these fountains, well-heads, bird baths, vases, seats, sun dials, columns, statues and other garden ornaments, all of which we have imported from exclusive sources aboard—write us about your garden, so that we may offer suggestions and send you photographs. Address us at New York, Dept. HG.



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ON THE WAY YOU PACK YOUR BAG

IN TRAVEL, as with so many things in life, the comforts we take for granted are really quite important. A deck chair in the sun . . . friends to meet one at the station . . . the reflection that tickets, visas, and cheques have all been cared for . . . these, in their aggregate, add greatly to the enjoyment of the journey. • To a man, especially, there is a not-inconsiderable pleasure in the assurance that the things in his bag lie within easy reach, neatly and tastefully arranged. He never has to hunt. And with proper cases to guard them, he knows that his cravats are still unwrinkled . . . his shirts fresh enough to wear . . . and mirror, razor and brushes exactly where he placed them, hours before. • Among men of cultivated taste, such cases are frequently of fine leather. And if it were possible for you to examine them, you would find the great majority imprinted with a tiny golden keystone R. This insignia, placed upon each article manufactured by C. F. Rumpp & Sons, Inc., is the symbol of a high tradition. • That tradition derives from a belief, held by the founder, that only the finest leather goods should go out from this establishment. Today, members of the same family are actively engaged in the direction of the firm . . . and are dedicated to the same resolve. • C. F. Rumpp & Sons, Inc., manufacture fine leather articles of every description, excepting luggage. They may be had at the better haberdashers' stores, at leather goods stores, department stores, jewelers, and stationers.

A . . . A toilet case, in pigskin, lined with scarlet leather and equipped to open with a slide fastener. Fittings are of ebony and black celluloid. It may be had in a variety of other leathers.

B . . . A combination handkerchief, neckwear, and collar case in pigskin, lined with ecru moire silk. The case is made with a collapsible folding gusset.

C . . . A neckwear case, in pigskin, lined with ecru moire silk. The case may be had in other leathers, with other linings.

C. F. RUMPP & SONS, INC.

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TOILINE-de-rae, toile-de-rae, cord-de-rae, gros-de-rae and *shan-de-rae* are new names on the fabric horizon, whose influence is sure to be felt before long. The Fabric Development Service of the du Pont Rayon Company in cooperation with leading fabric houses has created these fabrics to fill a definite decorative need. The versatility of rayon yarn, the ability to control its lustre, and the development of textures suitable to several types of traditional as well as modern design, have been demonstrated in the creation of these fabrics. *Toiline-de-rae* is a flat surfaced material of fine rayon filling and cotton warp to be used much as percale and chintz. "Les Chevreuils," a Waverly print in turquoise and cream, lends itself well to its texture. *Toile-de-rae* is a slightly heavier fabric with rayon warp and filling. In this texture Witcombe McGeachin present an interesting 18th Century toile design and a lovely flower print of the variety that fits into country house rooms and informal living rooms in town. Both of these patterns are charming and should prove popular.

An English Lantern

Lighting Fixtures
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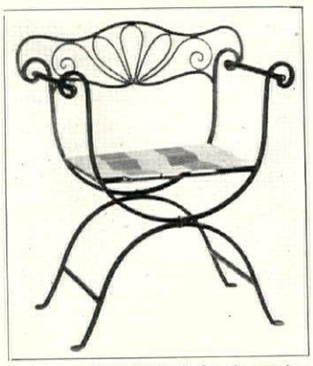
A booklet with illustrations of some of their work and the story of the Colony mailed free upon request.

THE ARTISTS' SHOP
NASHVILLE BROWN COUNTY INDIANA

CORD-de-rae has an uneven surface caused by the small vertical cotton cord running through it. It is especially suitable for curtains and bedspreads in boys' rooms, but may also be used in the informal living room, the library and the study. A colorful Waverly print by Paul Poiret, called "Fleurs Champêtres," demonstrates the qualities of this fabric, as does also a flower design from Witcombe McGeachin. *Gros-de-rae*, of a rayon warp of subdued lustre with cotton filling, is ribbed horizontally. Another Poiret print from Schumacher, *Fleurs de Printemps*, emphasizes the pleasant crispness of the material. *Shan-de-rae*, the result of a combination of rayon warp and rough cotton or silk thread filling has a rough texture upon which Jacobean designs look particularly well. Another development is a heavy weight all-rayon taffeta, slightly ribbed and of restrained lustre, in which texture Lehman Connor presents an Adolph Grivin design of Waterlilies. When waterproofed this fabric makes an excellent shower curtain. The above mentioned fabrics were recently exhibited with many other textures at the Park Avenue Galleries.



This graceful iron chair for the garden has a canvas seat of any color

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Directoire flower stand in walnut, gilt and green

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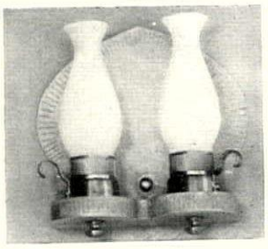

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GAILY striped bridge table covers are a pleasing summer fashion. Besides adding a distinctly festive touch,

Hand-painted Leather Screens

THE beautiful hand-painted Leather Screen above represents a Coaching Party at the "Half-Way House" between London and Brighton. In Genuine Gold Leather $125., Imitation Leather $95. Visit our Studio Shop and see other handsome Screens and hand-tooled Leather Novelties, Antique, Painted-Wall Panels and Reproductions.

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No. 141

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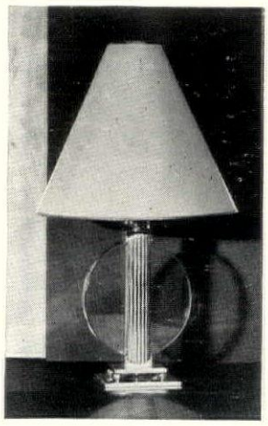

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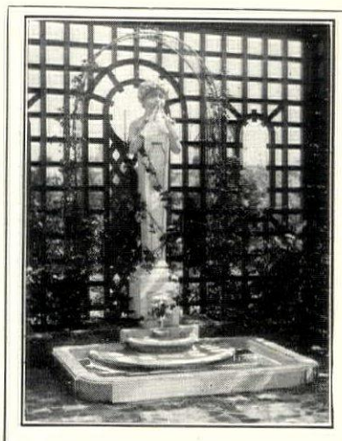

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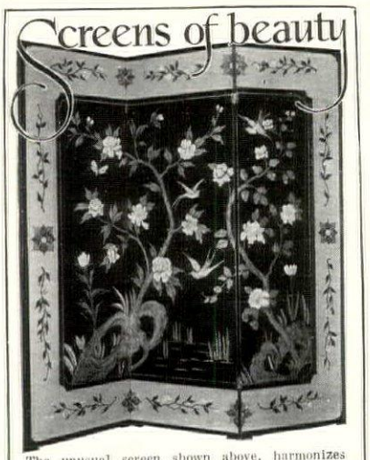

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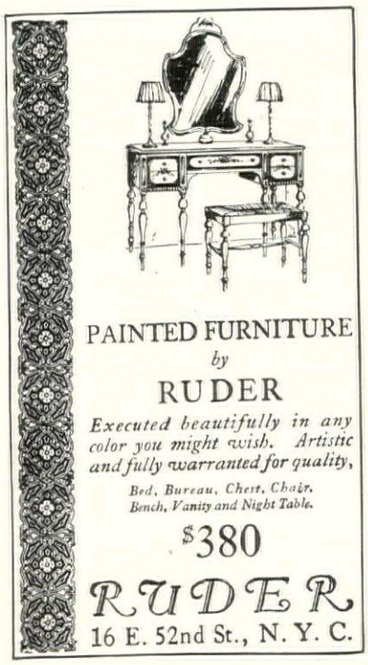

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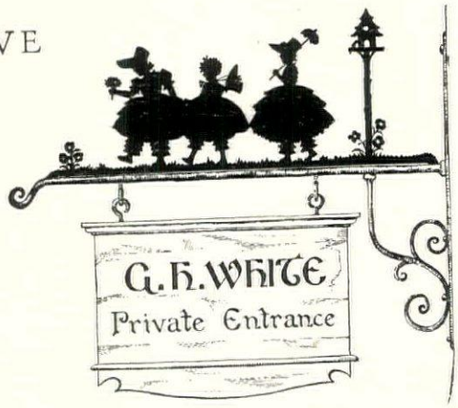

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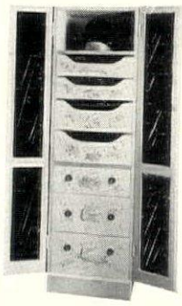

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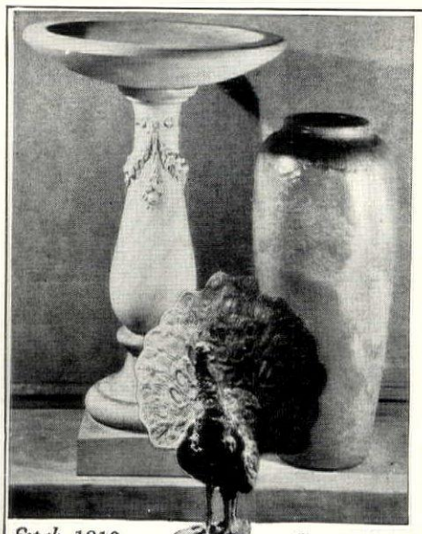

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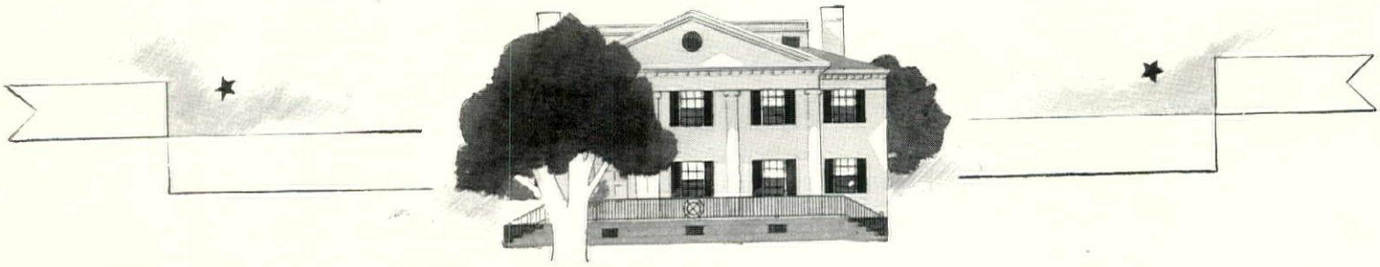


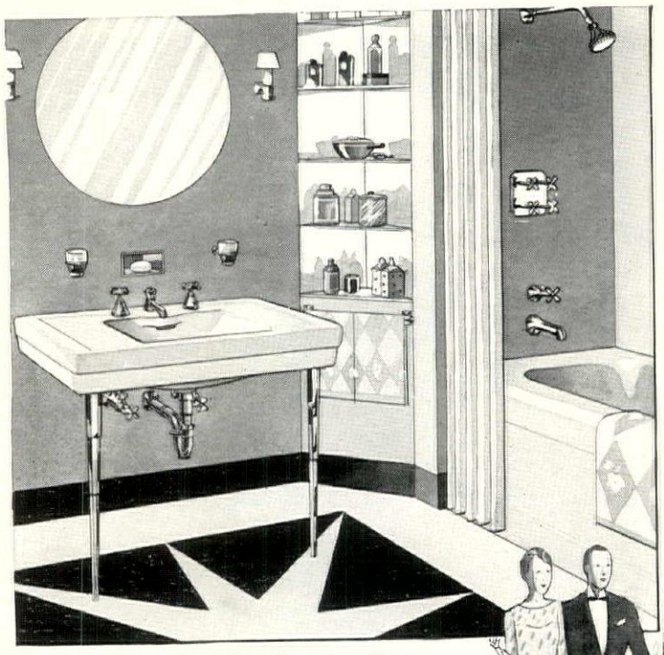
That "diplomatic" dinner may mean so much

It's nervous work—playing host and hostess to extra-important guests, like Aunt Agatha or the vice-president-in-charge-of-sales. So many little things may slip . . . once Hilda forgot all about the salad dressing . . . and Jack Spratt chewed the new rector's rubbers to shreds.

But the critical points of the new home are right, you know that. And you know you'll be judged by essentials—by color harmony and character; by what you have, not by what you haven't. Depend on *the bathroom* to tell the truth. For here a family proves or disproves its high ideals of personal care. Here your home shows its quality—and yours. The children's habits of cleanliness and self-respect are formed right here—in the health center of the home.

For years, the most particular home builders have used Kohler fixtures and fittings. You will notice a satisfying strength and grace about Kohler baths and lavatories and closets . . . an exclusive charm of color and fineness of finish. Each smallest detail has been skilfully handled for beauty and service and safety. Kohler metal fittings have fewer working parts . . . these parts are heavier . . . their operation is positive and precise . . . their utility has no age limit.

Sincerity of manufacture is a Kohler tradition. The men who do each process are craftsmen, working on exact engineering principles and with the spirit of creative art. Their pride of product adds something to the worth of each piece—to charm and precision and long life.



Charming bathroom having large STOCKTON *vitreous china lavatory and paneled* MAYFAIR *bath with new four-valve shower fittings in Octachrome design.*

To thoughtful people, the finest possible plumbing is a necessity . . . quality is a wise investment. Fixtures and fittings simply must be correct. And all-Kohler bathrooms satisfy this ideal, without extravagance. Even color adds relatively little to the price you might have paid for inferior design and temporary service. Compare the quality and compare the costs.

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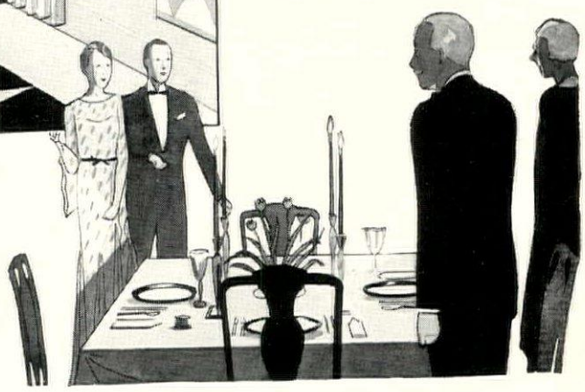

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4. *Kohler colors* are soft, livable pastels. The white is a perfect white.
5. Metal fittings match the fixtures in style, character and quality.
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7. This year's Kohler products are next year's new ideas in plumbing.
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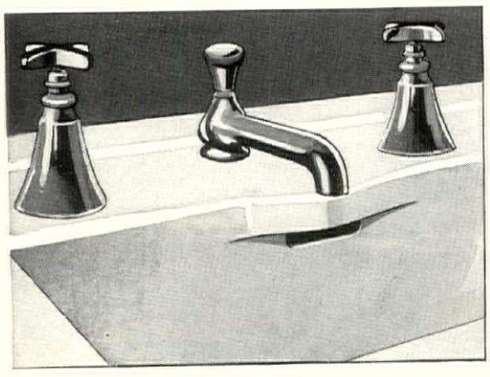
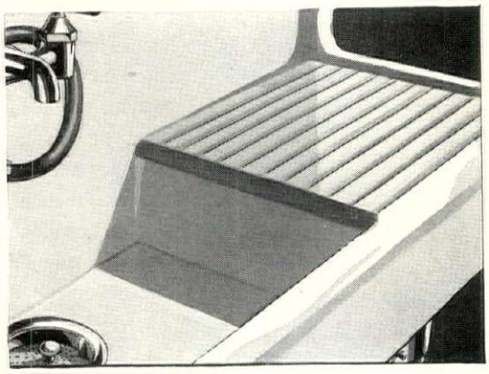
11. Backed by *an entire community* . . . beautiful Kohler Village.



Kohler Dynamic all-metal chromium-plated lavatory fittings are graceful in design, rapid acting, quiet, enduring.



Kohler Stanton kitchen sink, showing the large enameled drainboard and deep Duostrainer-equipped compartment.

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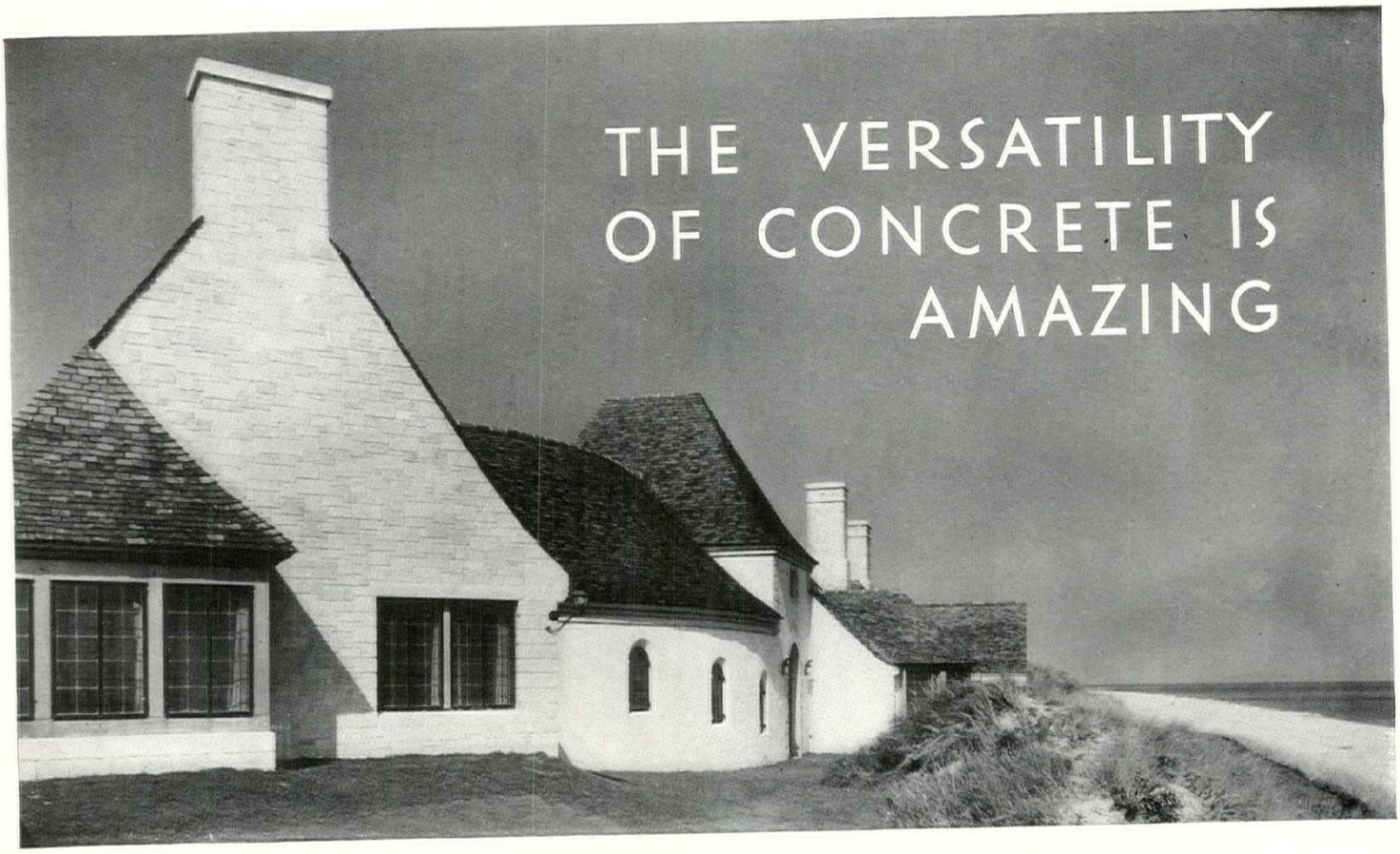

The summer home of Mr. William F. Ladd, Southampton, Long Island, N. Y. Peabody, Wilson & Brown, Architects.

OCCASIONALLY, in our travels, we come upon a home which seems to have been designed and built in complete accord with the setting nature has provided. One of these overlooks the ocean from the sandy slopes at Southampton, Long Island. Its lines are free from restraint—a quality which extends even to the material of which it is built.

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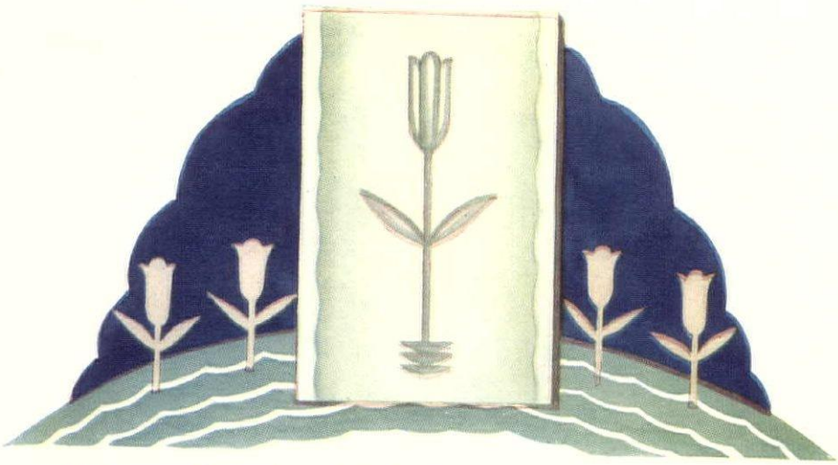

A blossom raised its head from the clear water of a mill pond to greet the dawn. An artist caught a glimpse of its chaste beauty. His rendering of the subject might well have hung in a gallery. Here is the Blossom — rising from the ripples . . . one of a series of Planatile designs created by Leon V. Solon, distinguished ceramic designer.

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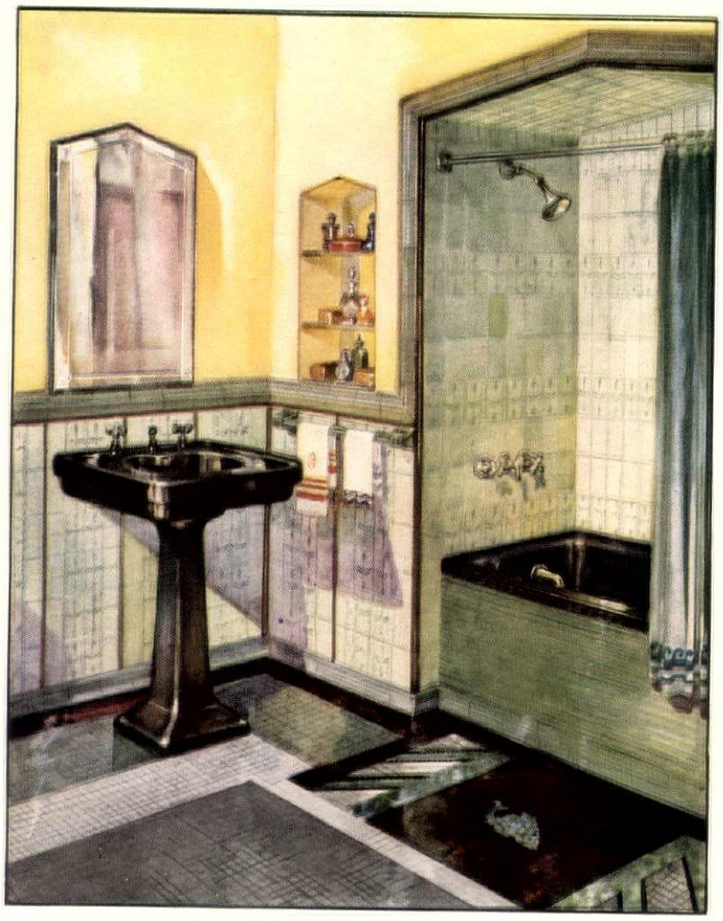

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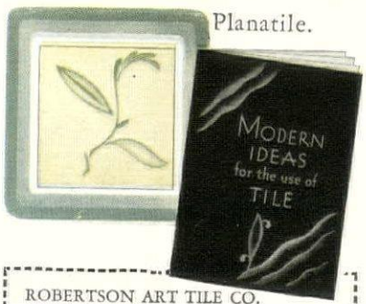

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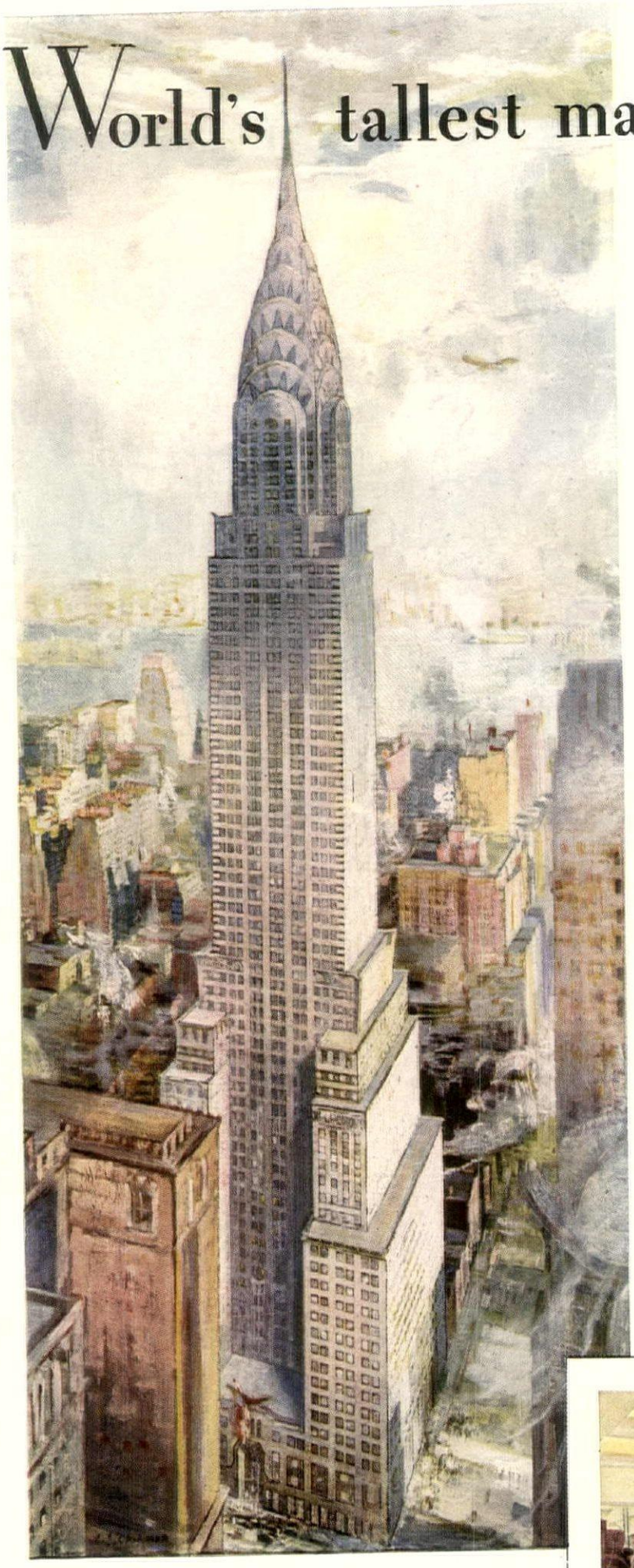

TALLER even than the Eiffel Tower — the new Chrysler Building pierces the clouds 1046 feet above the sidewalks of New York. It represents the culminating achievement of the architectural efforts of all the ages.

But the Chrysler Building is more than a monument — it has become a center for world-wide business. Executives, salesmen, thousands of employees, must be whisked ten, fifty, even seventy-one floors in brief seconds! To do this the Chrysler Building maintains the world's longest installation for vertical transportation. The smooth, faultless operation of this highly perfected elevator system is assured by the exclusive use of Texaco Lubricants.

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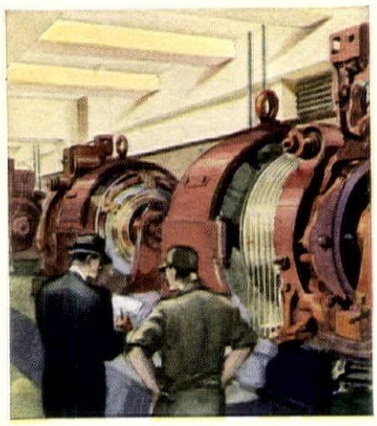

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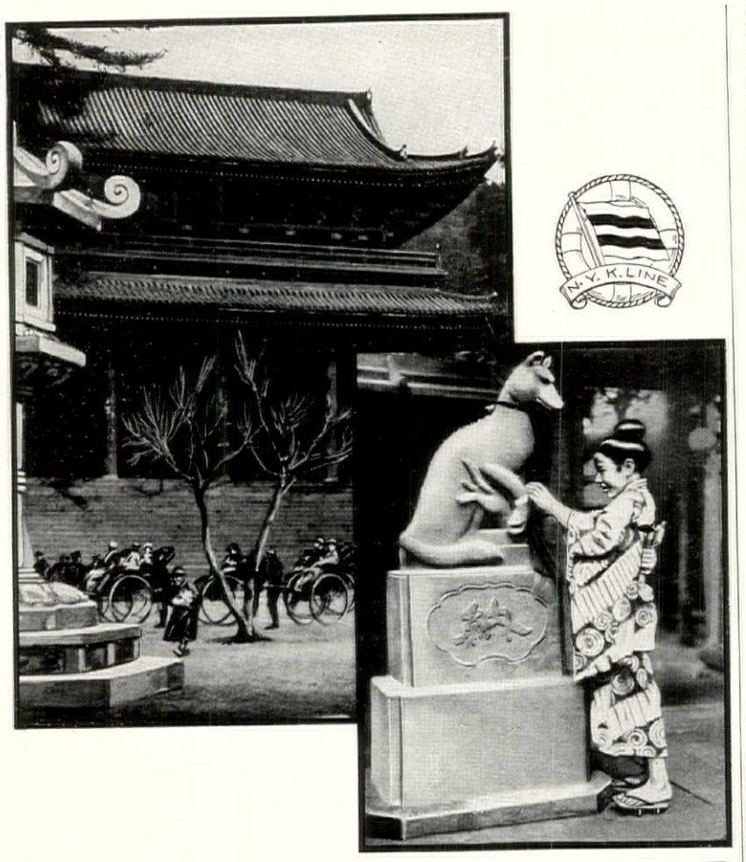

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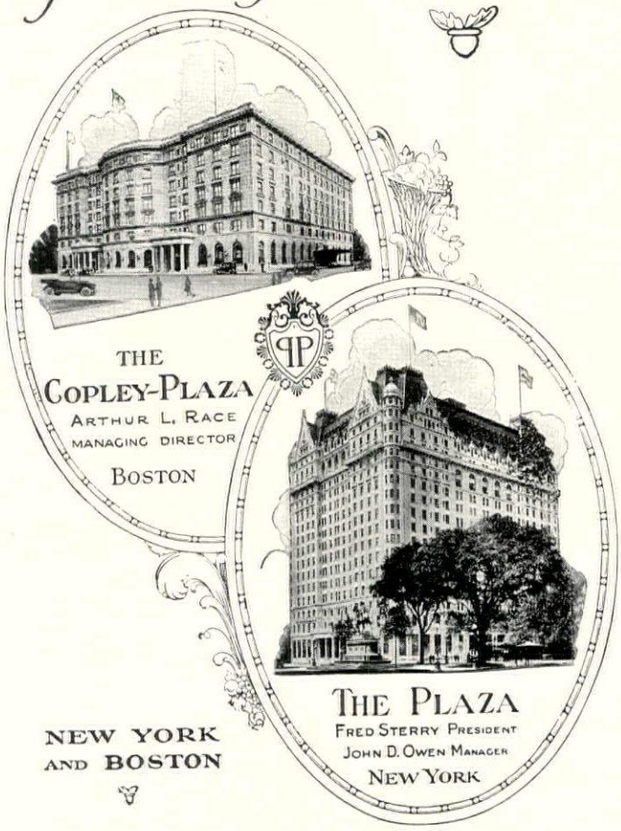

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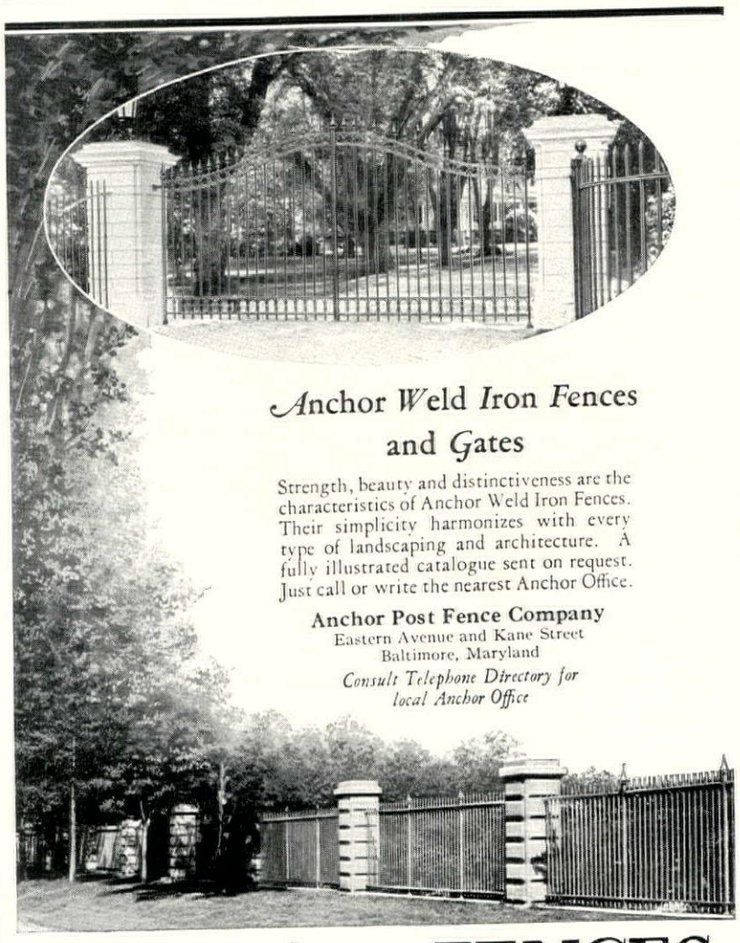

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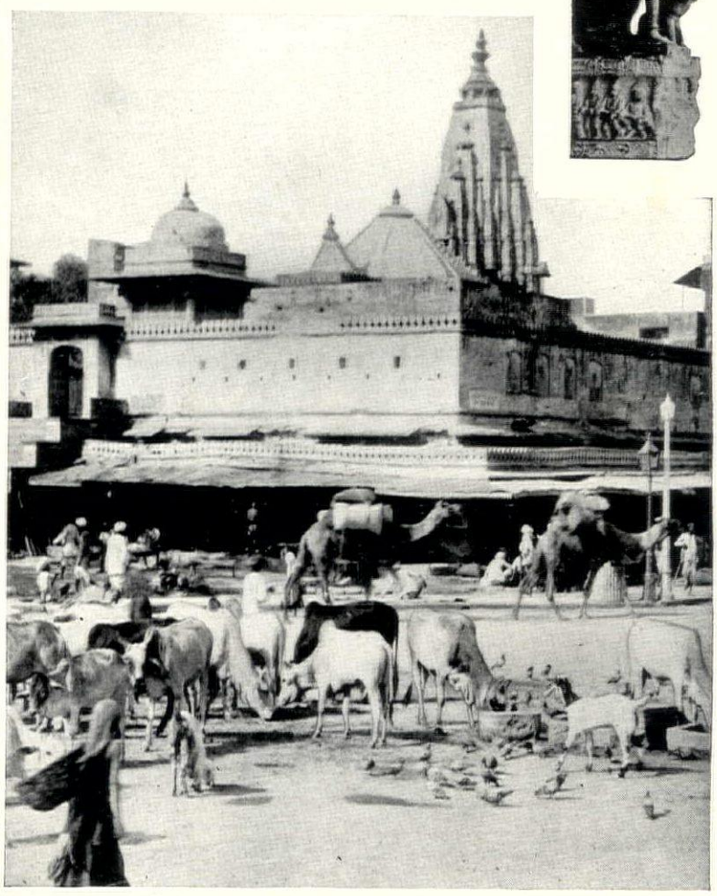

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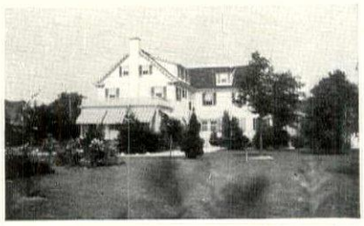

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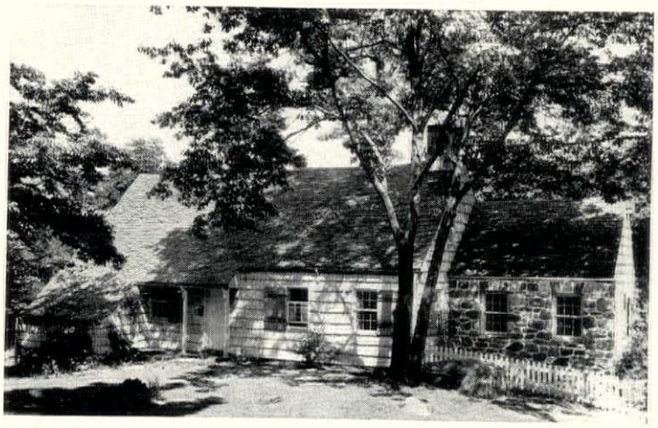

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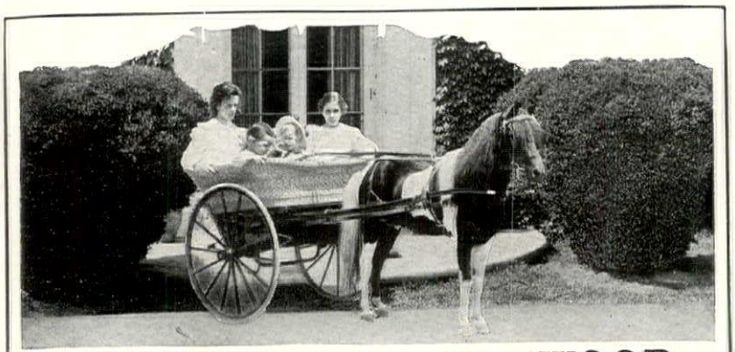

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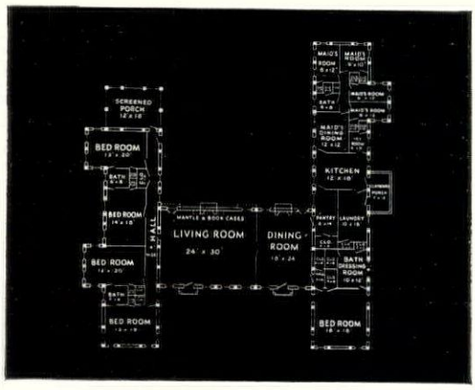

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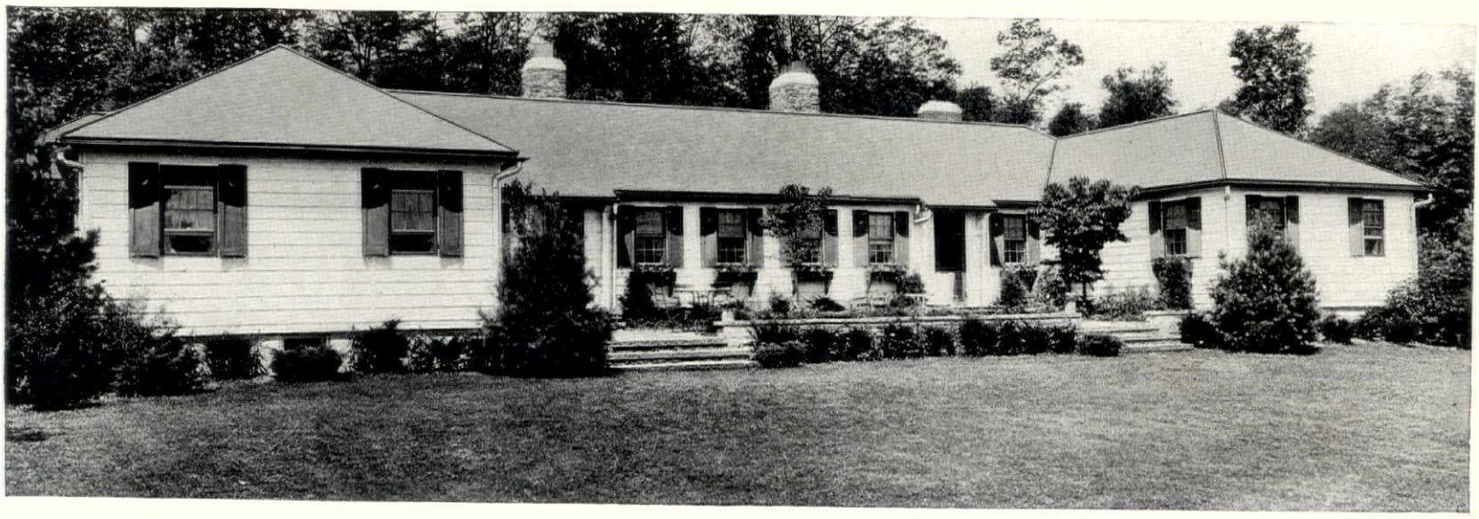

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Robert S. Lemmon

It is rather a point of pride among us Americans, I believe, to discover good things and adopt them before other nations have even begun to suspect their existence. As a nation we have led the way in such important affairs as jazz, skyscrapers, chewing-gum and prizefight ballyhoo. But we've slipped back to a poor fourth or fifth place when it comes to the Saluki dog. Apparently it has taken us in the neighborhood of five thousand years to realize the merits of this graceful, speedy albeit slightly Greenwich Villagey-looking hound.

It was away back in 2100 B. C., say those who are curious about such matters, that some Egyptian artists delineated on the tombs of their ancestors the slender lines and arty haircut which the Saluki still sports today. There are even indications that closely similar dogs skimmed across the Sumarian scenery some five thousand years earlier than that, presumably chasing ghost gazelles or other hoofed meat for the tables of their lords and masters.

Now, that is a long time for any canine breed to exist. It indicates, first of all, that said breed has some very, very

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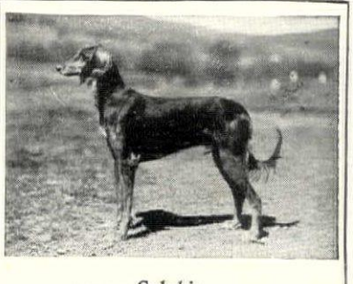

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worthwhile qualities. Also, that its merits were honored by contemporary humans a great many centuries ago, for the early Egyptians were not in the habit of making carvings and mummies out of any old mutts that happened along.

If you can imagine a Greyhound with a soft, silky coat, feathered on the legs and tail, and drooping, Hound-like ears covered with long, soft hair, you will have accomplished a good deal toward picturing the outward appearance of a good Saluki. To heighten the effect, let his color be white, cream, fawn, golden, red, grizzle, black and tan or black, white and tan. Much more than this is needed, though, for a real conception of the breed's worth. No mere printed words of mine could adequately convey his astounding speed and grace of action, the intelligence and kindliness of his large, dark eyes, his devotion, his gentleness with children. He is one of those dogs which really must be intimately known to be fully appreciated.

The native habitat of the Saluki is the region lying between the Caspian Sea and the Sahara, including Egypt, Arabia, Palestine, Syria, Mesopotamia, Anatolia and Persia. This might suggest that he is none too hardy in cold climates, but the exact opposite is the fact; Salukis have always believed in the survival of the fittest, and so they can stand any climate in unheated kennels.

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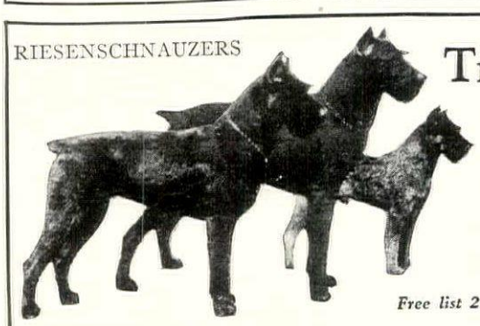

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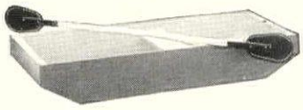

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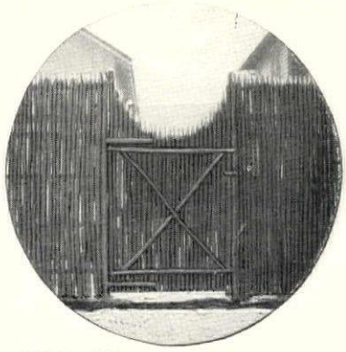

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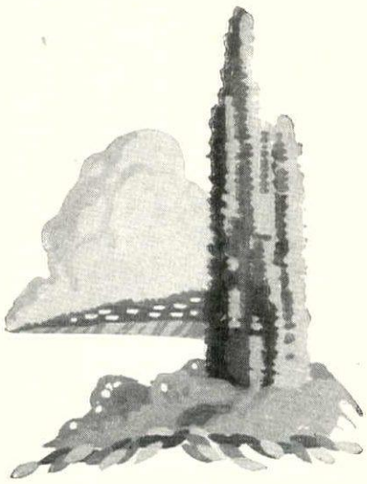

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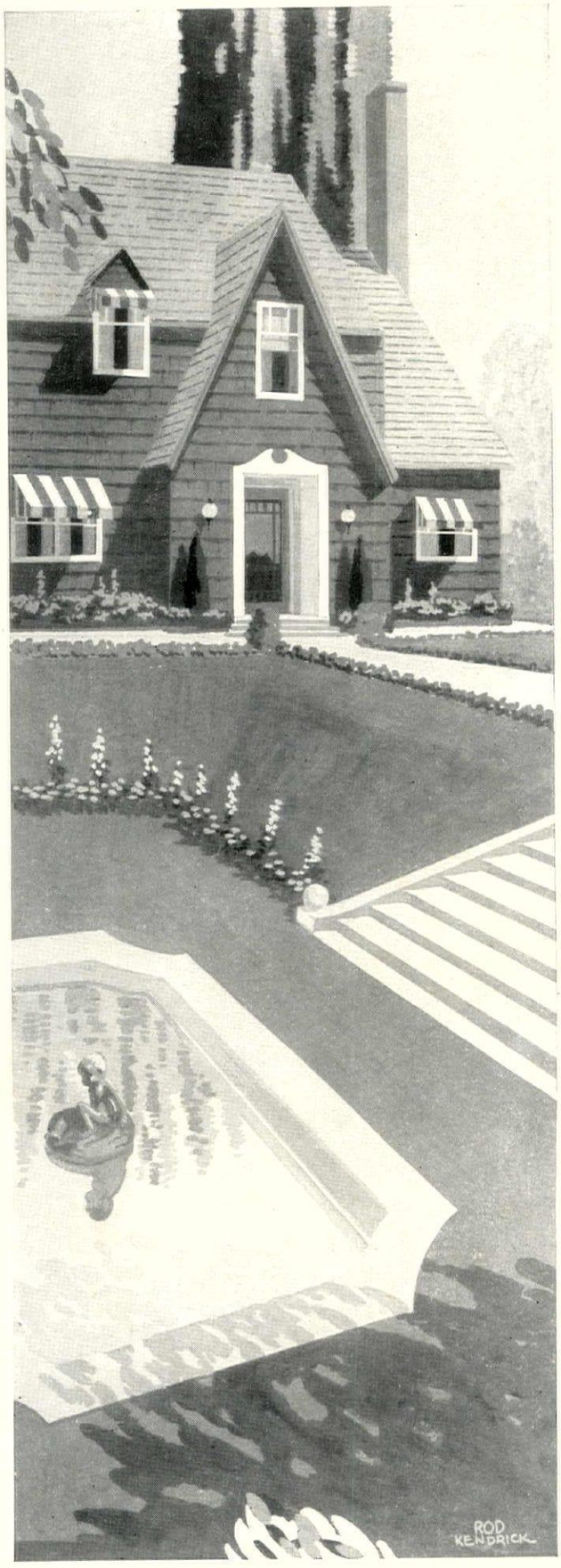

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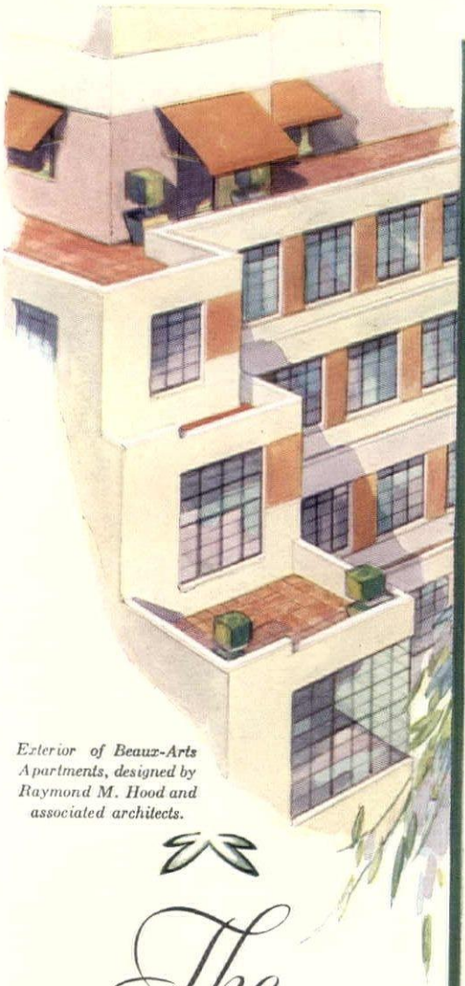

Exterior of Beaux-Arts Apartments, designed by Raymond M. Hood and associated architects.

Decorative suggestions for interior by Donald Deskey.

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[According to an impartial, country-wide survey]

It is natural that you should give more thought to *painting* than to paint . . . more thought to the *finished* paint job than to the means of attaining it. For after all, this matter of paint is a painter's job . . . No one knows paint like a painter.

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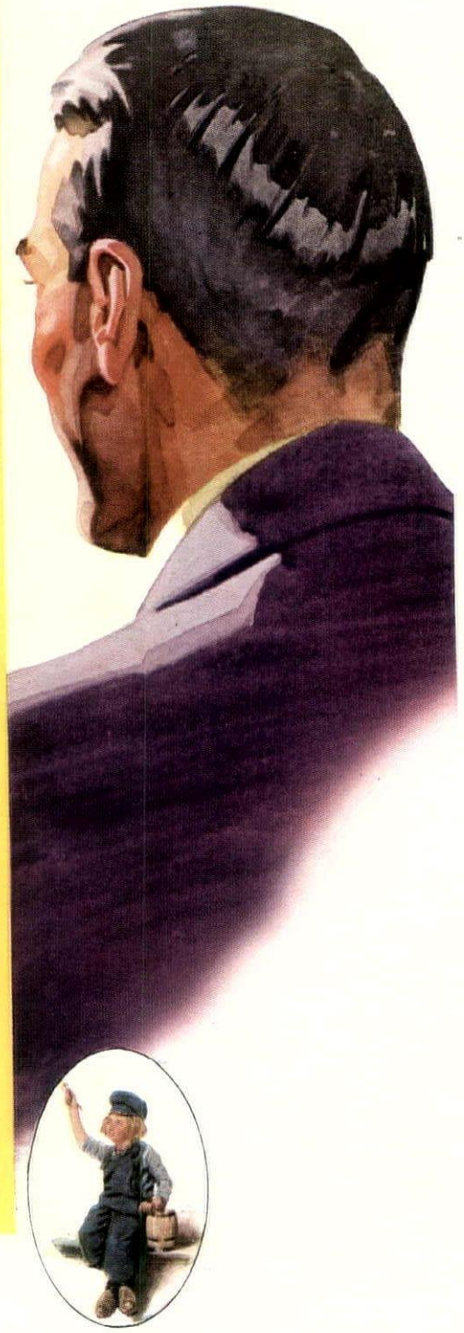

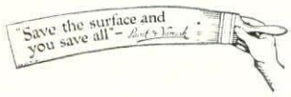

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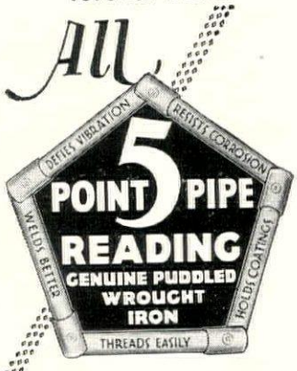

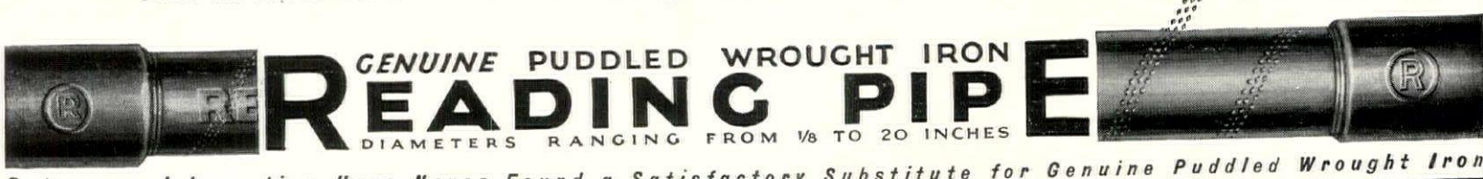

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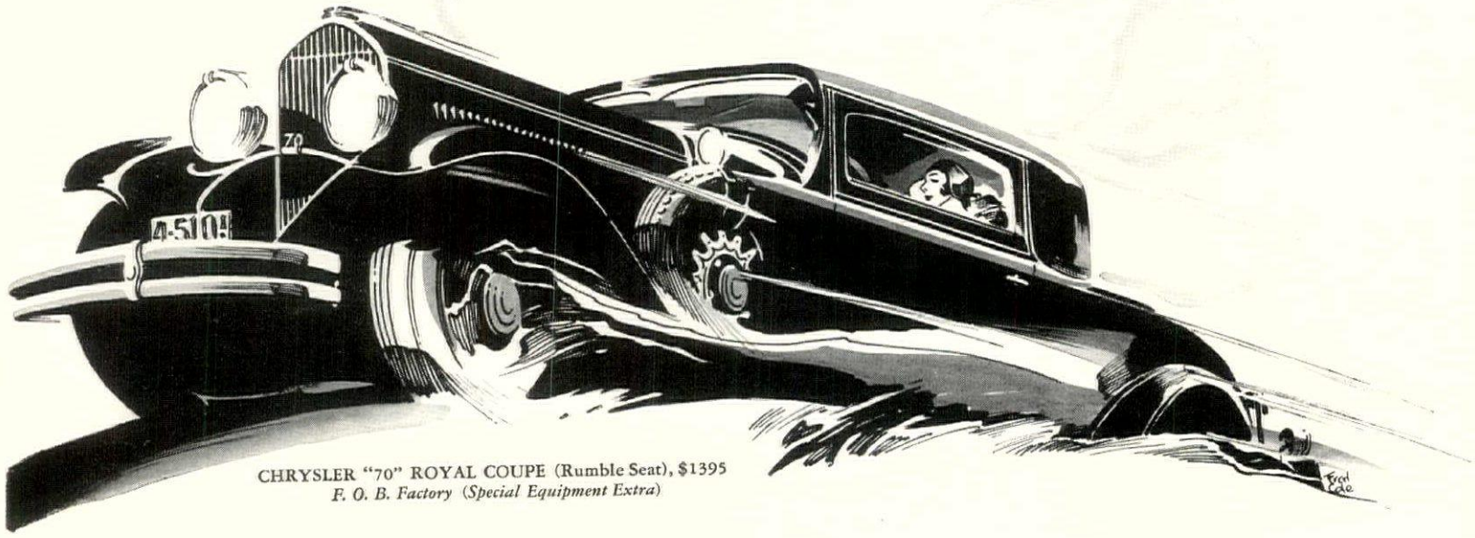

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HOUSE & GARDEN

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July 1930

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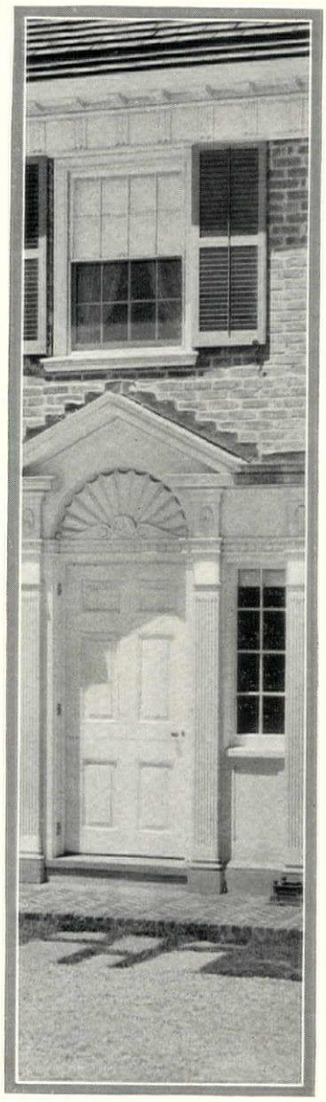

IT is probable that at no time in recent years has residential building been more structurally sound than it is today. Prospective owners are demanding substantial materials, methods and ultimate results. The day of wild speculative building has gone, and with it a whole host of jerry-constructed outrages that bore only the outward semblance of real houses.

Is it not possible that this welcome change can be directly traced to a nation-wide tendency to come back to solid earth after an era of "easy money"?

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SMALL HOUSES. People live in small houses either through necessity or by choice. Both of them interest us. They have arrived at wisdom. The huge place, with its responsibilities, often makes life a burden. People in large houses are rarely masters of their homes, whereas it is a simple matter to be master in a small house.

So often the notion prevails that small houses mean cheap houses. Far from it. The well-designed small house, furnished in good taste and landscaped properly often costs more than a large mediocre house. Quality rather than size is the standard by which to judge a small house. People who know quality when they see it in a house also seem blessed with the faculty for exhibiting quality in the other affairs of life.

HOMES FROM THE AIR. The use of airplanes in selling real estate has become a commonplace in some sections and, like as not, they will eventually take the place of the automobile which young couples use today in searching out that ideal nest. We heard of one amateur flyer who did just that—went flying with his wife over various outlying districts of New York, studied the water courses and the contours and the railroads, and then, having found the spot, motored there the next day and bought their lot.

AMERICANS EN ROUTE. The notion that Americans are so satisfied with God's Own Country that they never want to leave it is fast being disproved. We have become a traveling people and at the slightest provocation (provided we have the wherewithal) will pack up and fare forth for Timbuctoo and the Seven Seas. The latest figures show that over 400,000 American first class passengers left our ports in a year—203,515 to Europe, 142,418 to the Caribbean and Central America, 5,647 to South America (this figure could well be improved) 18,517 to Hawaii, 15,170 to Alaska, 6,163 to the Orient, 2,252 to other regions and 8,805 boarded coastal steamers.

The migration to Canada was staggering. Over 3,000,000 cars crossed the border, carrying almost 12,000,000 people thither. Of those who were admitted for 24 hours or less, it has been estimated that they spent $19,000,000 and those for sixty days $147,000,000—an average of $150. a person. Evidently quite a number of our good people found relief in slipping away temporarily from the exactions of the noble experiment.

These figures also indicate that people with money do the traveling—the same people who own good homes and have good gardens. Travel is rarely ever a habit with those men and women who are content to live or are obliged to live in the cheapest possible house furnished in the cheapest possible style.

SMALL BEGINNINGS. Among virtues to be extolled is patience and in no game or diversion is patience more necessary than in gardening. We visit finished gardens, see mature plants, shrubs and trees, make meticulous note of them, order them in good faith from the nurseryman, and then receive a consignment of lilliputian affairs in small pots. Between that almost microscopic seedling and the mature plant lie many seasons of patient waiting and care. Large trees aplenty are available, and for the necessary consideration we can buy and transplant mature shrubs, but with most perennials we must start at the beginning. Many gardeners feel they have been cheated when these tiny plants arrive. They had vision of a full-grown, robust, soil-covering plant. Keep that vision, for to considerable extent gardening is a dealing in futures—and in the meantime take good care of the plant. If the perennial border looks skimpy during the first season you can always fill in with annuals. The best gardens and the gardens that are the most loved have started from just such small beginnings.

OUR OWN SHELF. During the past sixteen years there have been published no less than forty-three books from text and illustrations that previously had appeared in House & Garden. These forty-three volumes range in price from $20. downward, and in size all the way from large folios to little affairs that can be slipped into the pocket. Such recognized authorities are the men and women who write for this magazine and so comprehensive and sound are their various contributions that they well warrant permanent preservation in book form.

THE PROFESSIONS. No less than thirteen architects and architectural firms have examples of their work or writings in this Small House Number: from New York, J. Floyd Yewell, Dwight James Baum, Bradley Delehanty, Clark & Arms, Gerald K. Geerlings, Penrose Stout, Lewis E. Welsh, Arthur Bates Lincoln and Gerald Wilson; from Cleveland, Dunn & Copper; from Tulsa, J. Duncan Forsyth; from Atlanta, Ivey & Crook; from Chicago, Loebl, Schlossman & Demuth; from Winston-Salem, Northup & O'Brien. The decorator of the Little Portfolio, Mrs. Elizabeth Peacock, practises in New York and the author of the Color Schemes for French Provincial Rooms, Katharine Morrison Kahle, in San Diego. Elsie Cobb Wilson, Agnes Foster Wright and Rose Cumming are New York decorators as is Mrs. George Herzog, who specializes in the planning and decoration of closets. Agnes Selkirk Clark and H. Stuart Ortloff are both New York landscape architects.

"RIOTS OF COLOR." We would gladly devise some especially refined mediaeval torture for the man who coined the phrase "riots of color" and applied it to gardens. First, because it has become banal, and second, because any kind of riot—even in a garden—is bad taste. A riot presupposes lack of plan and lack of discipline and the garden that has neither thought in planning nor discipline in care should not be boasted about.

A lot of good thinking must be done before a good garden is made. Its design is no hit-or-miss matter, even in the most informal kinds. And when color is applied to that design, intelligence of the highest order is required. But even the best conceived plan may be frustrated by varieties turning out the wrong color; if we let them stay we will have a riot. Or if we let one color or one plant so predominate as to swallow up the others, we will have confusion. Discipline in gardening may be merely staking or cutting back too vigorous a plant; it may also demand its complete elimination.

Gardens are places of repose. Anything that tends to turn their orderly and gentle ways into a "riot" should be sternly repressed.

A MONDAY CUSTOM. A domesticality ancient in style is that Monday morning custom (or perhaps it is done Sunday night) of piling the soiled laundry onto an outspread sheet and then making a bundle of it by knotting the corners. This is purely Oriental, this bundle—the sort you see Chinese and Indians carrying all over the Far East.

THE NEW ABOLITIONISTS. Abolition of human slavery in America, if we recall our history aright, sprang from New England, the section of the country that waxed fat spinning and weaving cotton grown by slave labor in the South. Which, of course, has very little to do with this tale. For this is the story of a new Southern home. It appears that a certain affluent Northerner, having acquired a lovely acreage below the Mason and Dixon Line, determined to grace it with a house in the old Southern style of architecture. With this dream he went to his architect. It was to be a home that in every respect would reproduce the style and atmosphere of the old plantation "big house." He even would reproduce the "cook house" set apart from the main structure, and at the proper and traditional distance, the row of slave cabins. But slave cabins, as they developed in the South, had no especial architectural merit apart from their picturesqueness, and this squalor and lack of style did not appeal to the architect, so he began searching in other sections for designs of old cabins. Oddly enough, in the state of Maine, he found exactly what he wanted, and this Yankee cabin will serve for the model of the slaves' quarters on this new Southern estate. Proving, of course, that the mountain can come to Mahomet, and that we are a thoroughly united and reciprocal country!

AT YOUR SERVICE. Today's questions from readers included requests for color schemes, for garden pots, for a design for an 18th Century summer house, for an incinerator capable of servicing a family of fifteen, for electric ventilating systems, for sleeping porch windows that can be opened without raising the screen, ideas for modernizing a Victorian monstrosity and three asking us to supply names for country houses. This was a light day. The Readers' Service, to which you are welcome to submit problems, can answer an even more varied program than this.

The Trellis-roofed Terrace

Especially in summer, when porches and terraces become living rooms, do we appreciate the need for having the house related to out-of-doors. Here this relation has been achieved by a trellis-roofed porch over which Wisteria and Climbing Rose weave their vines. The home of Gardner Hazen, Rye, N. Y. Clark & Arms were the architects. Agnes Selkirk Clark, landscape architect

Know Your Architecture Before You Plan To Build

J. Floyd Yewell

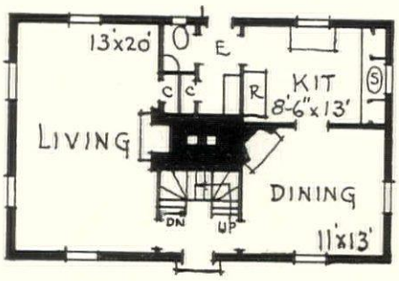
WHY do people choose the kinds of houses they do? Why, when they come to build, have they such marked prejudice for or against certain types?

To answer these questions is as easy as explaining why men and women marry the women and men they do. Love is blind, and so is much of the selection of architecture. Yet, when we analyze it, there are reasons, impulses and attachments—although unexpressed and often even unrealized and unfelt—which make us want to live in a certain style of house or think that we will be happy if we build that type. Perhaps if these reasons are set down many of us will understand our homes better and many who intend to build will have their vague notions crystallized.

Not one influence is invariably responsible. Our selection of a style is the mingling of many influences—it may be the attachment of childhood surroundings, or the memory of houses seen on a journey, or the heritage of ancestors long since forgotten. Or it may be that our choice of a certain style is influenced because that is the style of the neighborhood, or the style chosen by people we admire and would emulate. Many times a forceful architect (and there are such) who has a predilection for a certain style will convince his clients to adopt it. Indeed so specialized has even architecture become that if we want a Dutch Colonial house we go to an architect who has a reputation for that style and whom we wouldn't dream of asking to design a Cotswold house or a French chateau or something in the Spanish manner.

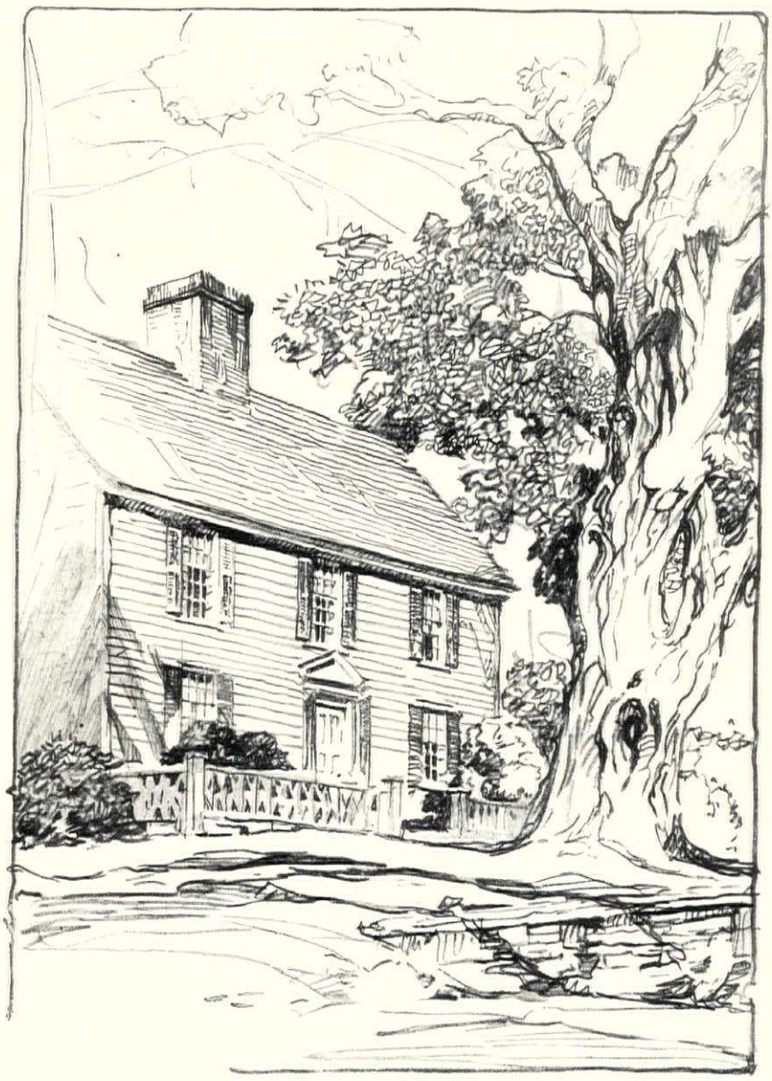
The ideal method of arriving at the kind of house you want to build is first to lay out the rooms and then to select the style of architecture in which to clothe them. But since wives have usually the dominant voice in such matters, the process is generally reversed. The wife visualizes herself as living in a certain style of house, just as she pictures herself driving a certain style of car: engine performance and room layout are secondary considerations.

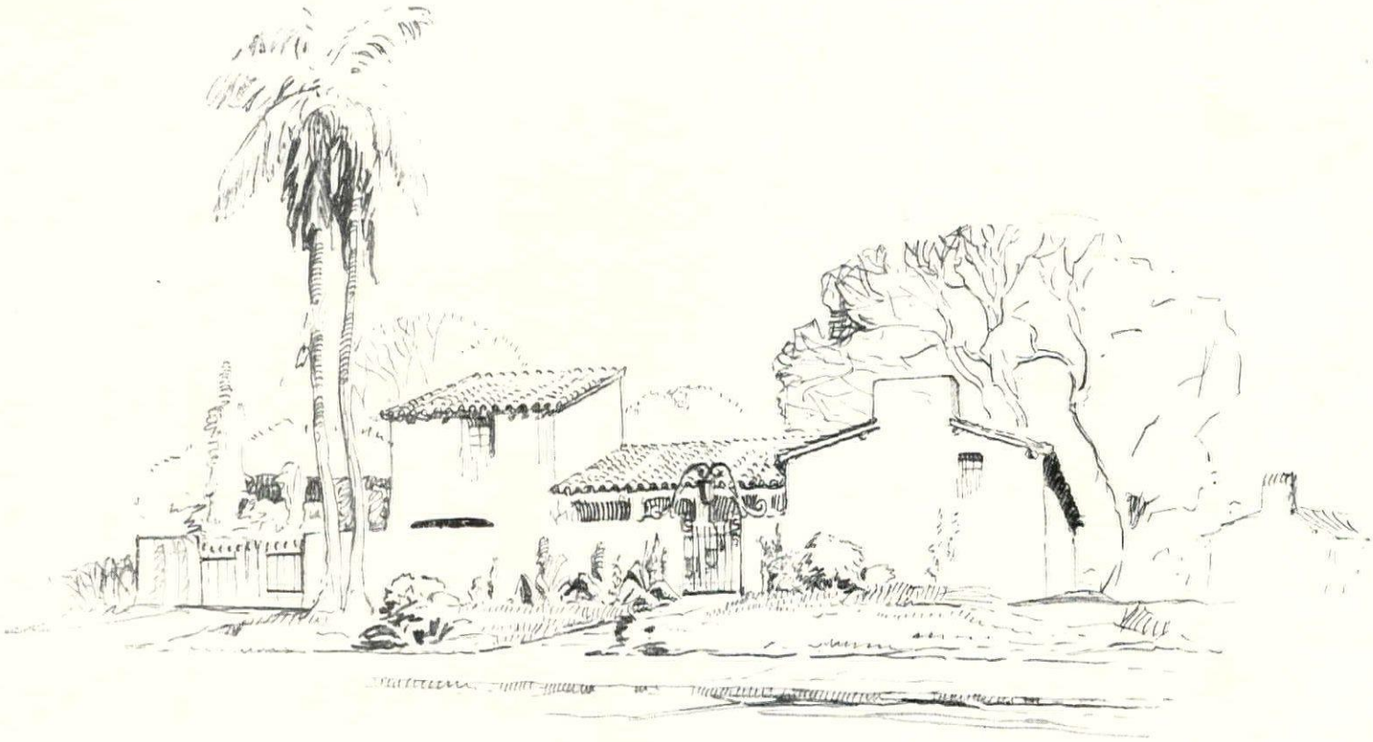
In most countries there exists no such wide selection of architectural styles as we make use of. When styles now identified with particular countries were gradually



NEW ENGLAND COLONIAL

Though having many variations, the New England Colonial house was a descendant of the Georgian—an oblong or square mass—executed in clapboard, shingles or shiplap with a rather steep, shingled roof. It was often built around one huge chimney stack. Large windows divided into small panes placed regularly gave the front façade the dignity of balance. Architectural elaboration was usually found only about the entrance door





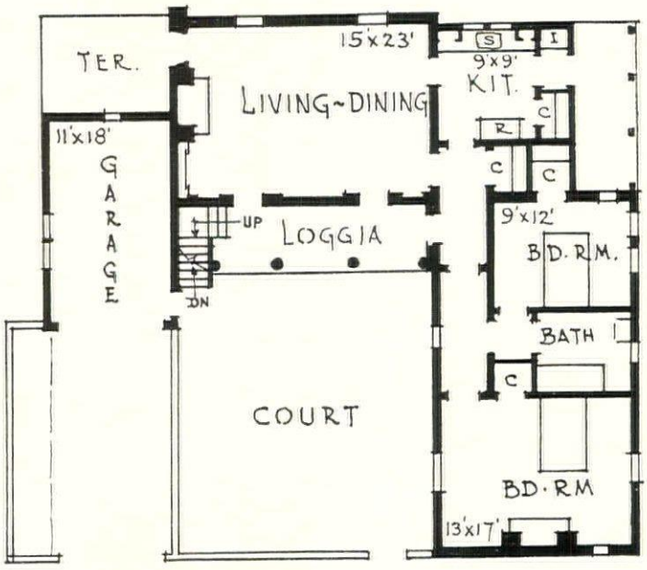
evolved they were the products of circumstances over which man had little or no control. A house was built of the materials available in the neighborhood. The tilt of his roof was decided by the elements and the material used to cover it. The thickness of his walls and the size of his windows depended on how many enemies and marauders he had to defend his home against. Some of the architectural adornment of his home was influenced by his religion; its site chosen according to his wealth and position in the land, and its appointments according to available water supply.

One by one we have overcome the circumstances that forged the great and familiar architectural styles. We are now free to build whatever style our fancy chooses. And so long as we do not offend the neighborhood by introducing the wrong style or by demonstrating bad taste in design, our range of selection is wide and varied indeed.

Perhaps the most encouraging sign of the times is the manner in which architects have learned how to give the small house some of the distinctive characteristics that were found mostly in larger houses, without making them appear absurd. There is no excuse today for the badly designed small house. Nor is there any excuse for building small houses of only a few kinds of styles.

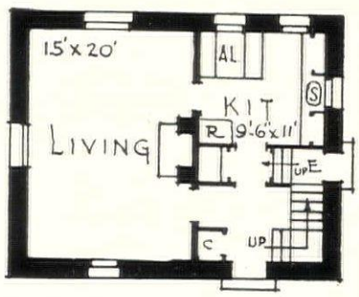
There is also little excuse—save the force of necessity—for living in a house that has neither architectural charm nor personal appeal. We have enough adequate architects who are willing to design small houses; indeed many an architect today who might hesitate to undertake designing a small house made his reputation designing just such houses. The younger generation is always glad for the opportunity. The first step in being happy in a new house is to select the right architect. The second step is to know your architecture sufficiently to decide what style of house will best suit you. It will depend on your ancestry, your interests, your hobbies and the hundred and one varied influences that go to make up the individual.

On these pages are outlined the ten most familiar types being chosen for the small house today. With each is a suggestion for the rooms on the first floor so that the interior layout can be visualized. Those desiring further information may consult the House & Garden Reader's Service.



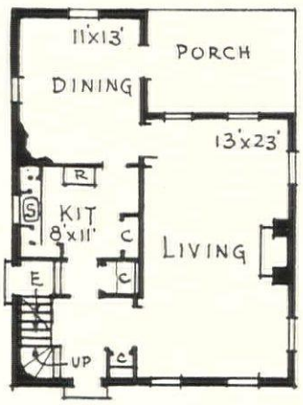
A SPANISH TYPE

Certain distinctive features we always associate with a Spanish type of house—its low-pitched roofs covered with red tiles, stone or stucco walls, a loggia and a patio or court of which the walls connect with the walls of the house so that the main structure and its dependencies seem of one piece. Being a product of a hot country, cross ventilation and shade are both necessities. Hence the room-depth wing of bedrooms and the living room open on three sides. The loggia affords shade and the wide overhang of the eaves shades the windows. Ironwork in the form of gates and window grilles is a customary feature



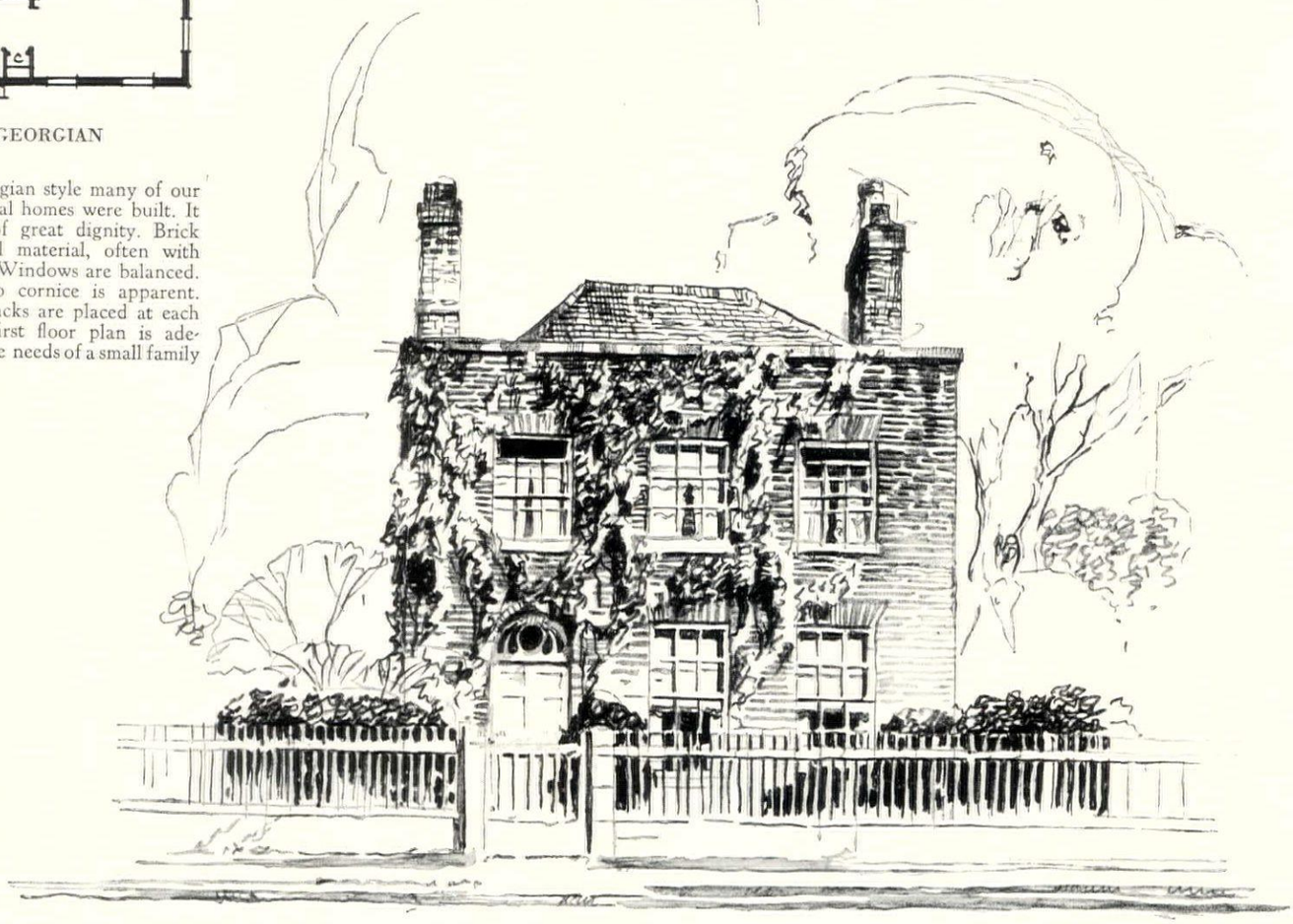
ITALIAN

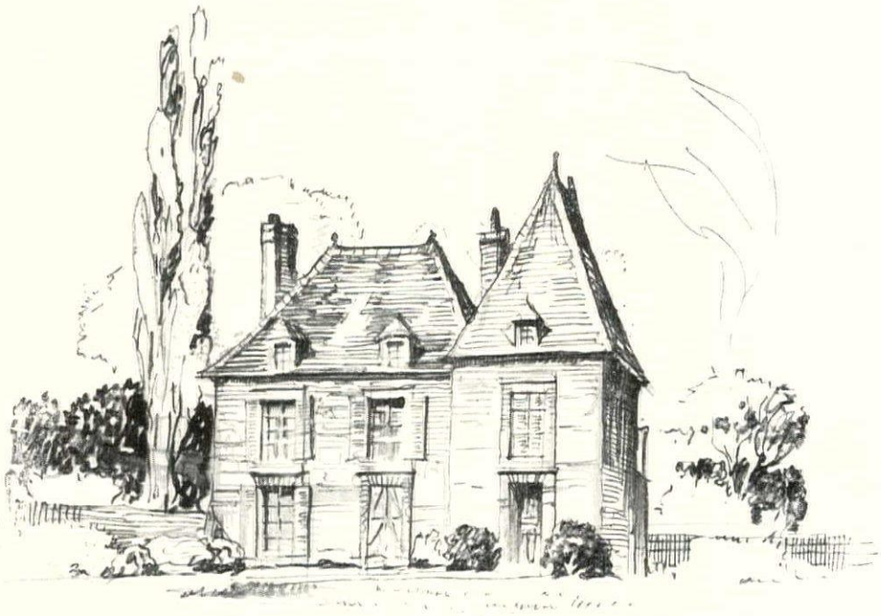
Akin to the Spanish is the Italian, only the latter style contains more reminiscences of Classical influence. There are the same almost flat roof, tiled, the same shadowing eaves and use of ironwork, but the mass of the house is different. This scheme shows a plan reduced to minimum wants of a small family

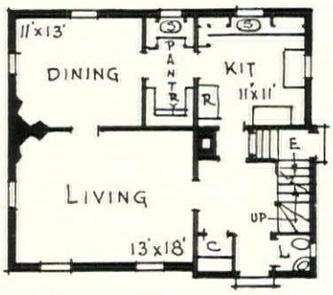


GEORGIAN

In the Georgian style many of our later Colonial homes were built. It is a style of great dignity. Brick is the usual material, often with stone trim. Windows are balanced. Little or no cornice is apparent. Chimney stacks are placed at each side. The first floor plan is adequate for the needs of a small family

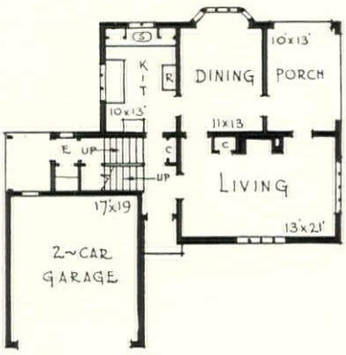






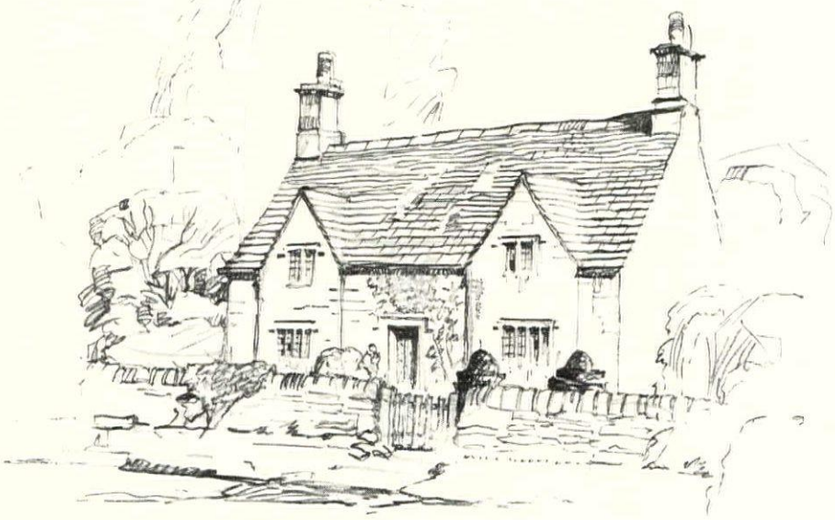
FRENCH CHATEAU

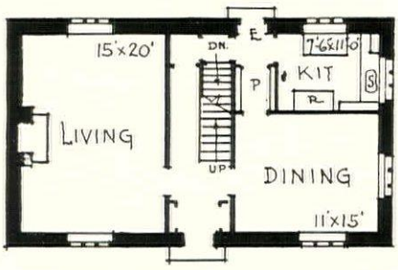
The high pitched roof is the first mark of the French Chateau type, this and a tower-like structure forming part of the house itself. It is an oblong house; built in stone, cement or whitewashed brick with a slate roof. Windows are large and on the first floor reach down nearly to the ground level



ELIZABETHAN

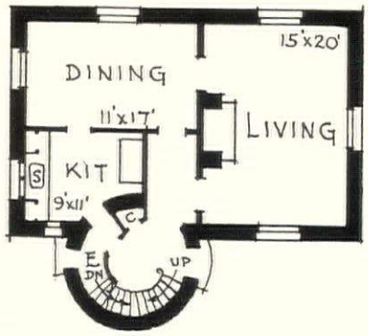
In the Tudor or Elizabethan times was created the half-timber house—the timbers that formed an actual part of the structure were left exposed, the intervening spaces filled with brick or stucco nogging. The roof was of flat tiles. The plan above shows how the style can be fitted to a small modern house





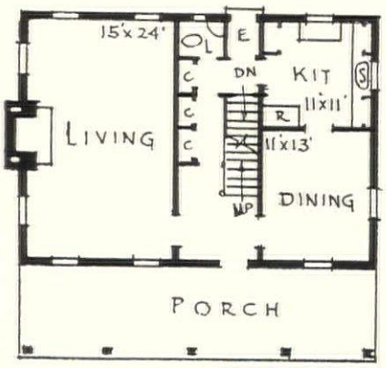
COTSWOLD

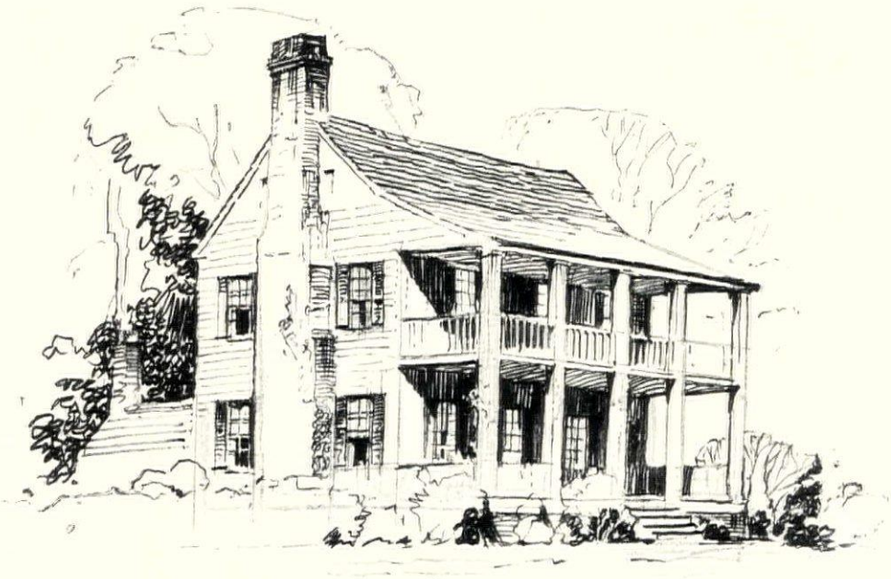
The Cotswold district of England, a picturesque rural part of Worcestershire, evolved a distinctive stone farmhouse of great beauty. Its eaves are broken by large dormers that really appear gable ends. A flat tile roof is customary. Its casement windows are set in ranges and carved stone labels appear over both the doors and windows



NORMAN FARMHOUSE

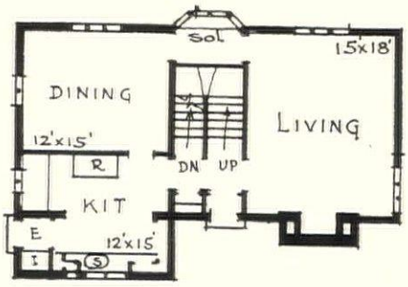
We usually associate an attached turret-shaped feature with Norman farmhouses. It contains the stairs and the top is a dove-cote. Stone or plaster walls and slate roofs are the customary materials used. The general proportions of the house are high, its lines tending to give it a distinctive vertical aspect





SOUTHERN PLANTATION

A chimney standing beyond the side wall of the house and a wide gallery above the first floor porch are marks of the Southern Plantation style. In more elaborate designs these features are developed in the Greek Revival style of the '40's. The first floor plan above shows a balanced arrangement of rooms



A MEDLEY OF MATERIALS

The desire for a variety of wall textures has led many architects to mingle stone, cement and half timber, and with surprisingly pleasant results. The atmosphere is that of an English Cottage. Its kitchen faces the front and the dining and living rooms overlook the garden in the rear. The chimney is made a feature

We Return To Our Beginnings And Discover Grandmothers

THE American people are discovering how important it is to have had a grandfather; that there is something about ancestry and tradition which can make life richer and can stiffen the stability of the home. Into that glamorous past we dip for inspiration. It rules our tastes, it leads many of our domestic diversions. Most of us live in houses reminiscent of the past, most of us collect something from its rich and diverse storehouses. Let the body politic be assailed or show weakness, and the thoughts of the people veer 'round, as a compass to the north, to those Puritan or Cavalier or French or Hispanic ancestors who laid the various foundations of our many-sectioned country. Time has clothed them with the stature of giants, the purity of saints, the idealism of heroes, the vigor of super-men and the Heaven-sent nobility of the elect. All grandfathers were remarkable men and all great-grandfathers men far above the ordinary run of human beings today.

Opposing this roseate view has arisen the new school of writers who strive to "debunk" the past, who strip from our heroes their romantic glamor and impose on ancestral home life and habit a searching test. Despite their ardor, many of these iconoclasts find themselves enmeshed by the romance of the very men and times they would denude. Stripped to the buff, Washington stands out even a greater man than when wrapped in sentimental legends; the Puritan Fathers, for all their faults, are still generally worthy of our emulation; the Cavaliers of the South have left us too rich a heritage ever to deny their capabilities. Even debunked, there were giants in those days, and despite their seemingly crude ways, their manner of living still remains far above some of ours.

The debunking process has brought to light, however, a figure that, during the glorification of grandfathers, appears to have been overlooked: an acute study of our past reveals that grandfathers wouldn't have amounted to much had it not been for grandmothers and that around grandmothers centered most of those affairs of the home that gave it stability.

THE traditional grandmother of America falls into one of three romantic classes: either she was the meek housekeeper to an Old Testament type of husband or a hoyden who loaded guns while the men pot-shotted Indian attackers, or else a frontier mother who patiently wandered over illimitable prairie to a distant Land of Promise. These are all very romantic, yet we believe that women of those times were no different from women today and we are convinced that, due to their urging, much of the improvements made in our manner of living have come to pass. The dreary business of carding and spinning wool and weaving it into clothes must surely have made these women rebel and urge on men to find an easier way to do it. Surely the Old Testament father, who ruled his household with a rod of iron, deserved and got many a dressing-down that made him think more of the wife's problems and less of his own importance and pleasures.

The iron stove that heated all the room instead of the fireplace that baked your front and froze your back; the cook stove instead of the crane and its heavy pots; water pumped into the house instead of being drawn from a well; the piece goods bought from peddlers instead of the rough homespun; the occasional gewgaw, the bit of jewelry, the new Sunday gown and bonnet, the better and more comfortable carriage, the easier chair, the carpet on the cold floor, the pictured wall paper, the furniture in more luxurious taste—the list could go on interminably. Think you these things would have entered the Early American home if they came merely into the masculine head? Isn't it possible to believe that in their subtle or obvious ways the women of Early America demanded them? Today we see all manner of things advertised by manufacturers who boast that their goods were required of them by the housewives of America; it is equally conceivable that the Early American home lost its primitive ways because the women of those times required better things for that home.

PERHAPS it would shock many of these legendary grandmothers should they step into an American home today—shock them with pleasant surprise. They would recognize the architecture of the house and many of the flowers in the garden; to them most of the furniture, the wall papers, the curtains, the carpets and the lighting accessories—in shape at least—would be familiar. But when they stepped into the kitchen, the laundry, the cellar and the garage they would be bewildered.

Electricity or gas for cooking; machines to wash dishes and laundry and to prepare the food; foods properly canned without long summer hours of "preserving"; fresh vegetables always available by quick rail and truck transportation; beauty and sunlight and good ventilation on all sides; heat controlled by the turn of a dial; news brought by the turn of a knob; light by the flick of a switch; and ice made by plugging in a wire. How easy it all is now! How far from those dreary days of drudgery! And that ancestral grandmother, once accustomed to these improvements, might smile over those days when she fought for the beginnings of them.

SOME things, perhaps, she would miss, and by their absence point to the follies and anachronisms of our contemporary life. She used to have a Bible and a Baxter's "Saint's Rest" on the table beside her bed: one doesn't find them so often nowadays. When the family reached home they used to remark, "How glad we are to be here!" Now they ask, "Where'll we go from here?" Each child had his and her chore to do; now the little dears express their individuality unhindered and unrebuked. Moral principles were sharply defined in her day and insisted on; we flippantly question the value of many of them. People in her time, too, had ingenuity and resourcefulness; they had less done for them and were obliged to do more for themselves.

Perhaps that legendary grandmother placed in the American home today might well wonder if the good brought by the things she instituted always outweighs the evil. Ease of living and luxury can exact bitter penalties if there are absent the qualities of fortitude, industry, thrift and contentment—qualities that gave our ancestry its power.

Today we delight in collecting and surrounding ourselves with the objects used by that ancestry—its architecture, its furniture, its dishes and silver, its lights and its books and even its kitchen utensils. Why not start reviving some of its domestic virtues?

RICHARDSON WRIGHT

Curios In A Cottage Dining Room

Collectors are lured up many a by-path and acquire diverse curios that, assembled informally, can give a picturesque air to a room. In this cottage dining room shelves built around the window hold books and a ceramic menagerie, the walls old prints, paintings and silhouettes. Arranged by Frank Dufree

"A Penny Saved..." Quaint Curios Of 19th Century Childhood

Walter A. Dyer

Now that thrift has become fashionable it is interesting to look back on the days when we and our parents before us took care of the pennies and let the dollars take care of themselves. The pottery pig seems to be the earliest animal in the savings bank menagerie. After that came the rabbit, the lamb, the watchful owl, the cunning fox, the avaricious eagle, the snatching monkey and the rest of the animal kingdom that either received our pennies through a slot or deposited them with astounding mechanical accuracy. Collectors are beginning to find this old-fashioned thrift an amusing field to explore

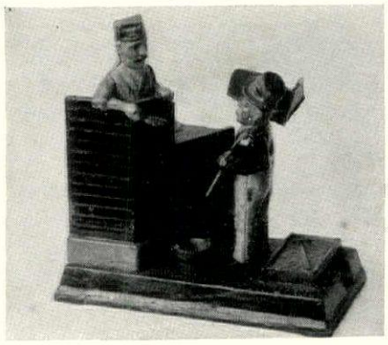
WHEN I was a very little chap, nearly half a century ago, my older sister owned a toy bank which was one of the things I quite definitely recall. It was in the form of a little house, of cast iron I believe, and painted in colors. When you opened the door a little iron man appeared bearing a tray in his hand. You placed a cent on the tray (if you had one) and closed the door, and the little man stepped back and dropped the penny into a slot inside the house. I suppose there was some device for getting the pennies out eventually, but I don't remember about that. They were my sister's pennies, anyway. The contrivance seemed very marvelous to me, mysterious and virtually inexplicable.

A few years later I became the proud possessor of a mechanical bank of my own. It was of colored cast iron and the front was ornamented with a representation of organ pipes. On top sat a monkey in human clothing. One hand held his cap, the other an outstretched tray. On each side of him was a smaller figure, possibly a begging dog. On one side of the bank was a hand-organ crank. You placed a penny on the monkey's tray and turned the crank. Bells, somewhere inside, tinkled a sort of tune, the smaller figures turned as though waltzing, and the monkey, whose arms were jointed at the shoulders, simultaneously lifted his cap and dropped the penny into a slot at his feet.

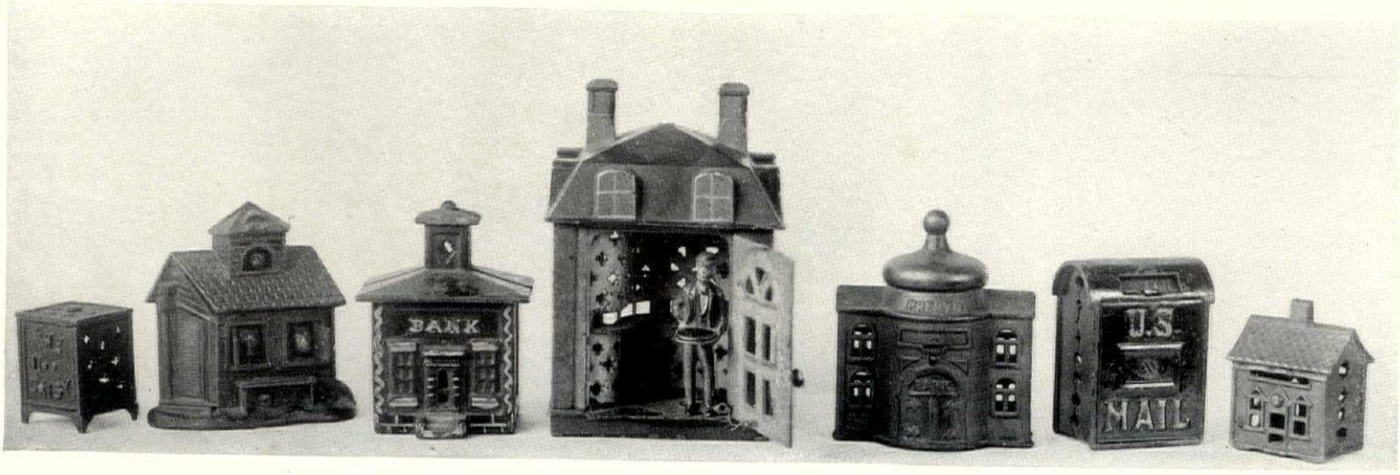
In the bottom of this bank there was a square opening, closed by a piece of iron that was fastened with a lock. On rare occasions, when something like a hundred pennies had been accumulated inside, you took the little key and, with excitement and ceremony, unlocked the bank and removed the stored wealth. This was taken down town by father and deposited in the big bank where it was understood to grow mysteriously so that you might go to college when you grew up.

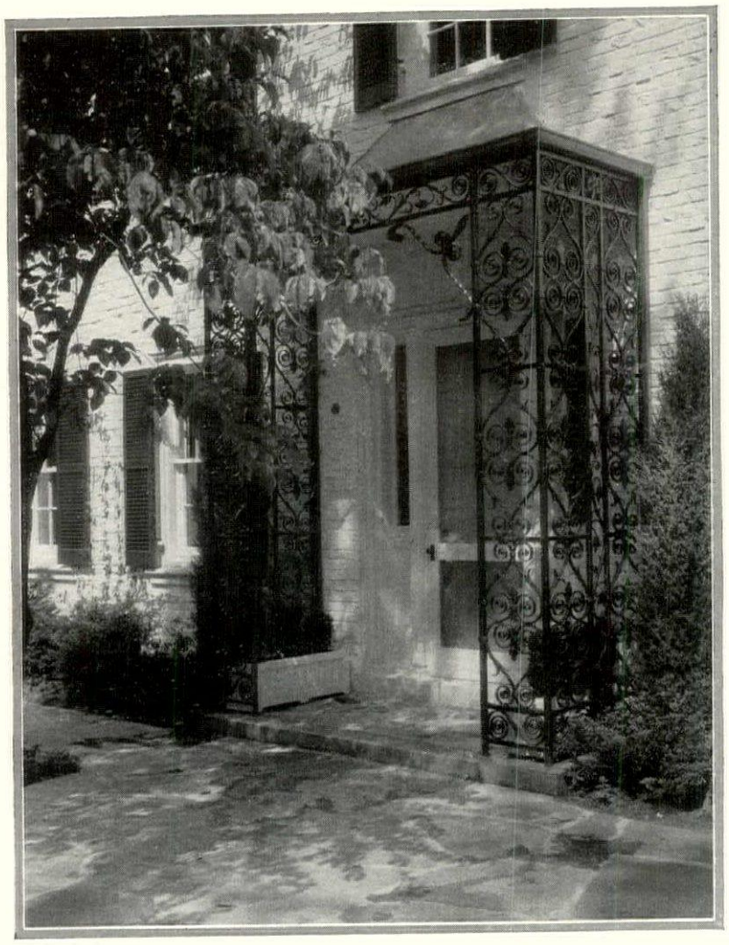
I owned another bank at one time, but it was a weak vessel compared with these. It was of ordinary brick-colored earthenware, in the shape of a miniature molasses jug. It was hollow, of course, and the only opening was the slot through which the coins could be dropped. I believe the idea was to fill it and then break it, and it seems to me that this ceremony was performed on a grand scale in public once in connection with some money-raising campaign for the

(*Continued on page* 92)

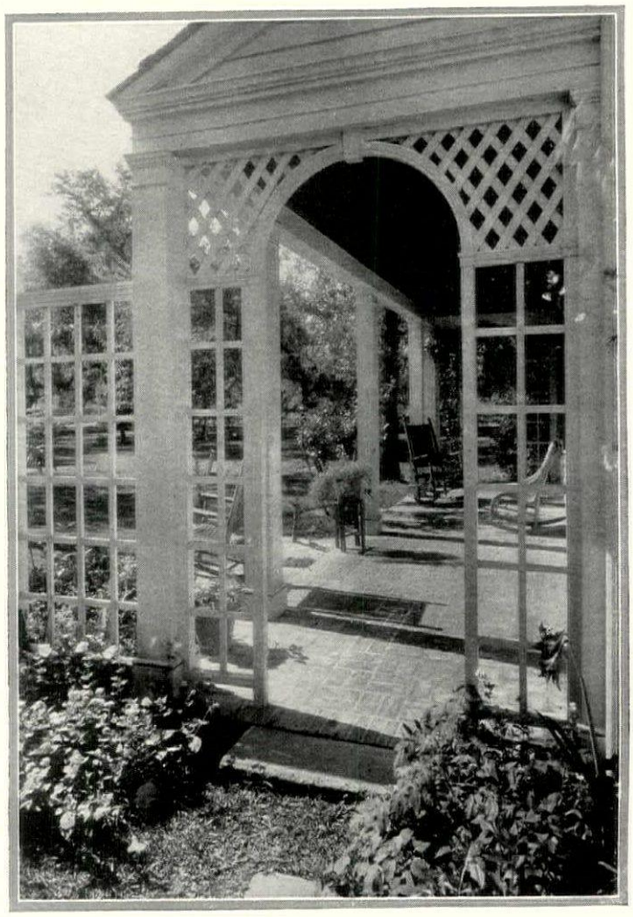


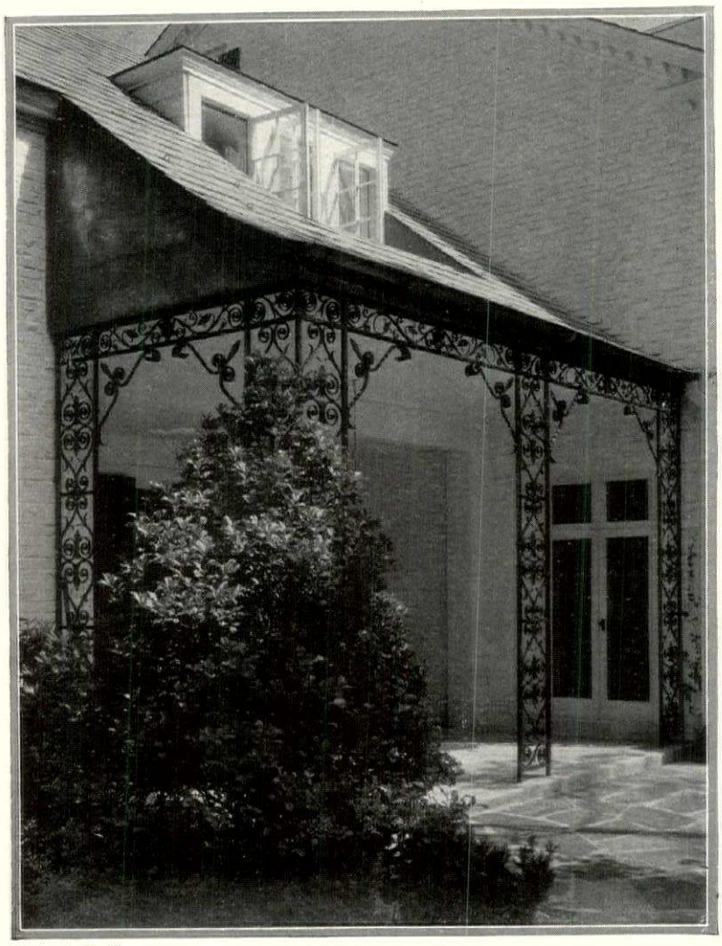
In the past century the ingenuity of toy savings bank manufacturers reached its peak. Most of the banks were made of cast iron and realistically colored. The wonderful way in which the penny was finally deposited appealed to the child mind and so securely were these banks made that it taxed the cunning of parents to extract a cent. The style of figure usually reveals the decade in which it was made. These toys also gave birth to a moral code, for to rob a child's bank is one of the lowest forms of thievery and to take out the money after once deposited was considered dangerous to youthful character





What lace is to a gown, so wooden lattice and wrought iron can be to many types of houses—can add a touch of decorative refinement. The house to the left, for example, is a simple, white painted Georgian structure. Against this background is set the delicate tracery of an 18th Century wrought iron entrance portico





Tebbs & Knell

The decorative wrought iron of the entrance portico on the house shown at the top of the page is repeated in a side porch of the same house, the black iron making strong contrast against the white walls. The panels serve also to support the roof of a side wing. It is the home of J. H. Galloway, at Winston-Salem, N. C., of which Northup & O'Brien were the architects

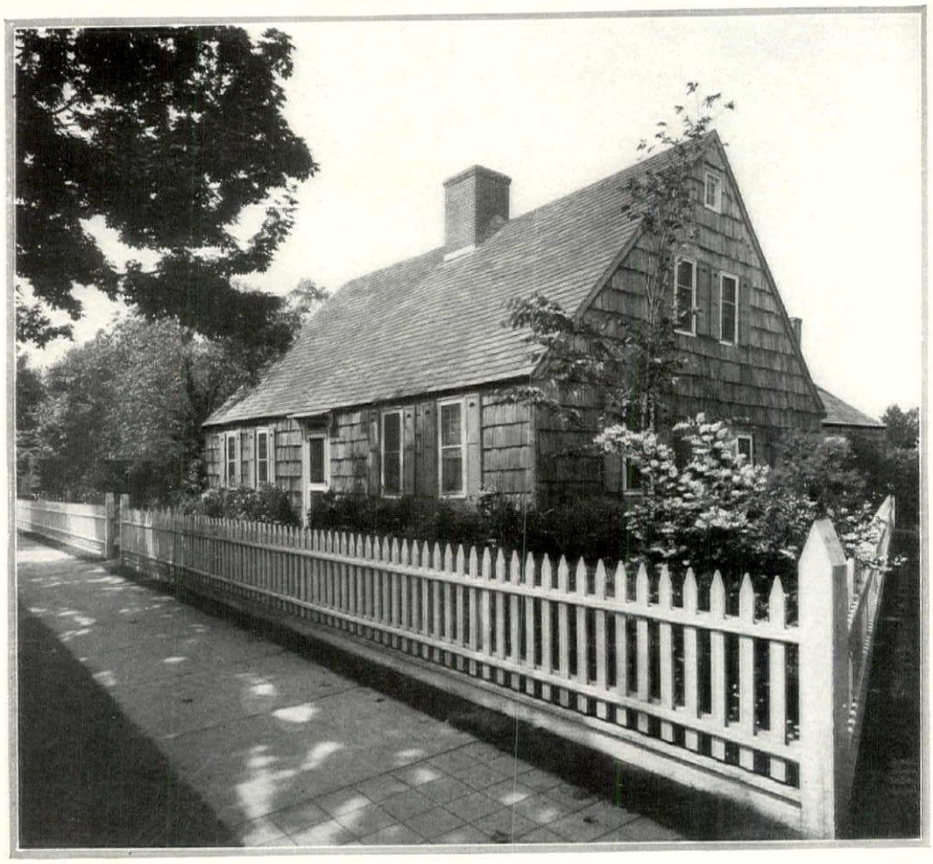
Wooden lattice depends upon its design for success or failure. The French use this treillage admirably and in certain types of American homes it can also be used to advantage. Here a Colonial adaptation of the Classical Palladian motif has been applied to the end of a paved terrace on an Early American house located in Tampa, Florida

John Wallace Gillies

Contrary to the usual Florida usage—which is to make all homes reminiscent of the Mediterranean—the home of Walter Barret, at Tampa, is a Colonial brick house with wood trim. The house itself has porches, terraces, etc. decorated with well-designed lattice, and the various sections of the grounds are marked off and divided with lattice fencing. Eventually the latter will be clothed with vines. Dwight James Baum was the architect of this residence

Lattice and Wrought Iron

The Lace of Many A House

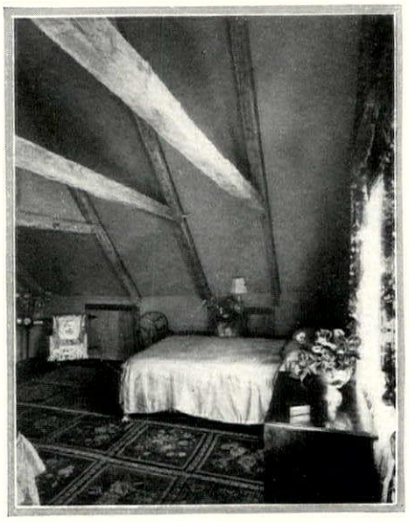


Lucy Lamar

Colonial architecture came over to Long Island with settlers from New England, which accounts for the style of this weather-aged Cape Cod type house behind its picket fence at Southampton, L. I. It is the home of Mrs. Cumming Elliott. Rose Cumming, decorator

Into this house of New England ancestry goes furniture from the mother country of that ancestry—a Lancashire gate leg table and chairs, Queen Ann low boy and a desk of maple. Curtains are yellow trimmed in apple green. The walls are honey colored

To match the honey-colored beams of the bedroom the plaster between them is tinted the same color. On the floor is an old red needlepoint carpet with flowers in each square. The bedroom curtains are yellow and green. On the bed is an ivory satin cover



Mixed Ancestry In A Cottage On Long Island

Recent Developments In Building And Residence Equipment Fields

Gayne T. K. Norton

OLD boilers, furnaces, smoke pipes and water heaters need no longer have dirty faces. Nor need radiators and exposed piping look shabby. For the hot surfaces in every home which need not be insulated, a clear vehicle for mixing with aluminum bronze powder has been developed. This produces a coating with exceptional resistance to heat. A pound and a half to two pounds of powder are mixed with a gallon of the vehicle. Paint may be brushed or sprayed, and will dry in three hours. Surfaces should be cool when it is applied.

FOR VENTILATION

Indoor ventilation is more than a matter of health. It is a matter of comfort as well. Even in winter, to "air out" by opening windows is insufficient, disturbing to the heating system and inadequate to supplying the fresh air so necessary. The residential ventilating fan is not something to merely keep a kitchen atmosphere sweet. While it will do this, it also does a great deal more, not forgetting that it operates without creating obnoxious drafts.

Perhaps the latest ventilating fan is an in-built unit with a decorative dome-shaped shield or grille. No control mechanisms are in evidence. A single wall switch operates it. This fan may be easily adjusted to either frame or brick walls. It will not interfere with radio reception. Outside louvers are weather-tight and open automatically when motor is running. Motor and fan may be exposed for cleaning without removing a screw. This unit is made in several sizes.

CEDAR CLOSETS

Fragrant cedar closets are now obtainable by the bag in the form of a plaster which is a mixture of Tennessee red cedar and other ingredients. This plaster has the aroma of cedar, so pleasing to humans, but so deadly to moths. It is used only as the finish coat. Odor is lasting. The plaster is fire resisting, a desirable feature for a closet lining. When troweled down to a smooth, hard surface, the pink tinted material is sanitary, dust-proof and may be washed with ordinary soap and water.

It is readily used in the old or the new house for a closet of any form. As closets are often located under a roof or in an out-of-the-way corner the ease with which plaster may be applied is a factor. With little trouble cut-up or oddly shaped places may be plastered and finished with this material. It is supplied ready for use, with nothing to add but clean water. Permit walls so finished to dry thoroughly before using the closet.

Another "perfumed plaster" contains pine needles, wood and oils; it has the spicy tang of the woods. For closets, bathrooms, and basement and attic recreation rooms it is growing in popularity. The cellars of many old houses often have a characteristic odor which may not be entirely disagreeable but which, nevertheless, makes them more or less unsuited for conversion into dens, play rooms or game rooms. This plaster may solve the problem for the owners of such properties.

FLORIDA TRAVERTINE

Quite by chance an American quarried decorative stone, a natural travertine, has recently become available to home builders. This Florida product, discovered by a contractor while he was looking for a concrete aggregate, possesses unusual individuality and charm, ranging in color from a light, creamy buff to darker shades of grayish cast, with soft interesting mottlings.

This travertine has a finer grain than the imported travertines, with a less pronounced pitting; it is more easily cleaned. The scale of its texture is smaller than usual in stones of this type, making it possible of use in small areas and in the treatment of more informal rooms. Interior effects can be obtained which do not in any way suggest the austerity of the usual stone walled room.

Honed, semi-polished or polished finishes further enhance the decorative opportunities. There are no structural limits to the size slab which may be obtained. Structure is sound and uniform, with practically no grain to limit cutting or restrict setting. It works easily and lends itself to the most delicate carving. It may be used with tile, brick, wood, bronze and other materials, as well as with the usual sorts of floor coverings or wall hangings.

Retaining its color value under artificial light, this newcomer is well suited to wall treatments, columns, wainscots, mantels, stair treads, interior trim, porch, terrace and other floors, doorways, vestibules and other places where a decorative stone is desired. The cost is well within the limits of the better class of building operations.

TOMORROW'S DOOR

The residence door of the future has arrived. Richard Haviland Smythe, architect and Fellow of the American Academy of Rome, has been awarded a prize for the clearest concept of just what the design of this door should be. It is a laminated door constructed of Philippine hardwood, a wood which is distinguished by a graceful, slender ribbon grain.

This door is of flush panel type, with dark, bleached and light mahogany finish. The three inch trim is of strips of the same wood. A vertical motif in modern design, suggesting the set-back of a skyscraper tower, is brought out in bleached and light mahogany finish against a dark background. These doors come in two natural shades of the Philippine hardwood, a dark and a light. They may be obtained finished in the rich, dark red that mahogany is usually stained, in lustrous walnut, or in any of the desirable intermediate shades.

A GARDEN POOL

The pleasure, beauty and interest of a Lily pool or garden pond are now easily available by means of a large vessel made of copper-steel, coated with a specially prepared cement paint. Without going to the expense of building a pool, with this equipment and a spade, a pool for Lilies, Lotus and decorative fish may be prepared in the course of an hour's time.

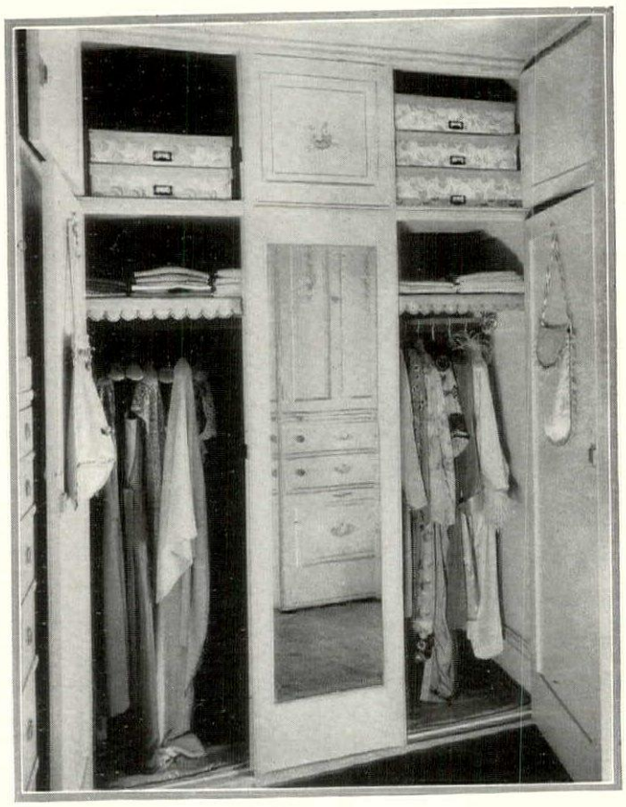
(*Continued on page* 98)

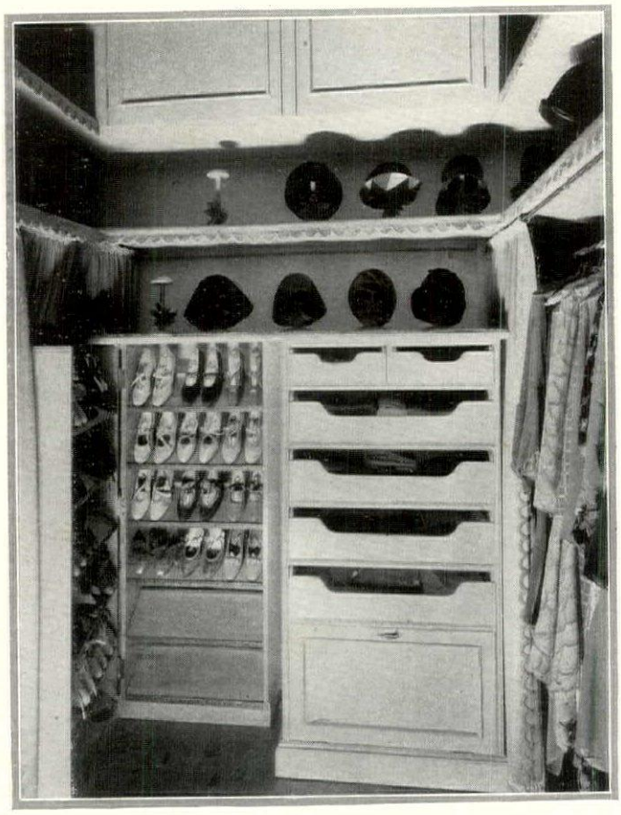
Vases of china, glass, porcelain and pottery in an interesting variety of size, shape and design await the bounty of the garden. (1) German crystal glass with modern painted decorations in yellow and green, 7 inches high, $7.94. (2) Small clay basket (terra cotta color), 8 inches in diameter, suitable for porch or terrace use, is effective with short stemmed Zinnias or other sturdy stemmed flowers, $2.50. (3) Amber colored Venetian glass with red rim, 8 inches high, makes a perfect setting for Tea Roses, $15. (4) Green bubble glass Horn of Plenty, 9 inches high. Coreopsis lends itself well to this type of vase, $7.50 the pair. (5) Shell shaped dish of turquoise blue pottery, 15 inches in diameter, 4 inches high, is large enough to hold Water Lilies, $27.50. (6) Hobnail studded glass vase in crystal, 7½ inches high, is reminiscent of Colonial days and for best effect should be filled with old-fashioned garden posies, $3 (7) For a single Rose, blue Venetian glass vase, 7 inches high, $7. Blue Venetian glass bowl, 3½ inches high and 5 inches in diameter, with darker blue decorations, is lovely filled with Pansies, $7. (8) Modern Lowestoft bowl of gray-white china. Red shield decorated with blue and gold stars. Blue border sprinkled with gold stars, 7 inches in diameter, 5¾ inches high, $20. (9) Suitable for the mantel because of its narrow width is a heavy glass vase, 8 inches high, available in rose, green, azure, ebony, topaz, crystal, $3. (10) Contemporary German vase of white pottery with shaded green bands, 9½ inches high, is handsome filled with Tulips, $4.25. (11) Fluted boat-shaped vessel of heavy glass, 13 inches long, may be had in crystal, green, jade (opaque), celadon, blue, yellow, wisteria, amethyst or black, $8. (12) Crystal vase, 8 inches, with gold millefleur design is charming with Japanese Anemones, $6.50

To Hold The Beauty And Fragrance Of The Garden

(1) A green glass Spanish bottle with straw cover, 14 inches high, makes an excellent Old World setting for Apple Blossoms or Forsythia, $6.50. (2) Reproduction of French wire basket, 10 x 13 inches, with antique ivory finish and gold trim, gold scalloped tôle container painted blue outside, antique ivory inside. Tuberous Begonia is especially suitable for this sort of receptacle, $8.94. (3) Diamond patterned opaque glass vase, 8 inches high, obtainable in crystal, green, blue, yellow or amethyst, charming with Lilacs, $6.50. (4) Swedish footed bowl, 12½ inches in diameter, of smoky black glass with fluted edge, is smart with Lilies-of-the-valley, $24. (5) Fluted pottery bowl, 7 inches high, available in turquoise blue or yellow, pleasing with Snapdragons, $3.50. (6) Unusual contours mark a hand blown glass bowl with ruffled edges, 5 inches high. Obtainable in crystal, or in crystal and green, rose or amethyst, $3.75 (7) Replica of an early pattern Royal Worcester bowl (period 1751-1783) with brightly colored Chinese figures on white glaze desirable for English rooms, $18. (8) Hardy Pinks compose well with a pottery vase of Chinese influence, 8 inches high. This comes in blue-green, crackled yellow, peach, blue, or oriental red, $10. (9) Pottery vase in turquoise blue shades to deeper blue, 8 inches high. Peonies are suggested for this type of vase, $4.50. (10) Silver lustre glass makes a handsome vase, 10 inches high, for either contemporary or traditional rooms, $6. (11) Modern Italian pottery bowl in mauve with handles and decorations in browns and greens, 5½ inches high, 9 inches long, $8.50. (12) Black glass urn, 7 inches high, would look stunning filled with white Freesia, $13.50. House & Garden's Readers' Service will give any further information desired or tell where vases on these pages may be obtained

Vases In A Variety Of Smart Designs And Shapes





(Above) Part of the closet space in a well equipped dressing room. Closets are painted pale green; pads and edges are flesh color taffeta, trimmed in green. (Left) Section of a dress closet showing hanging space, hat shelves, drawers for lingerie and shoe shelves

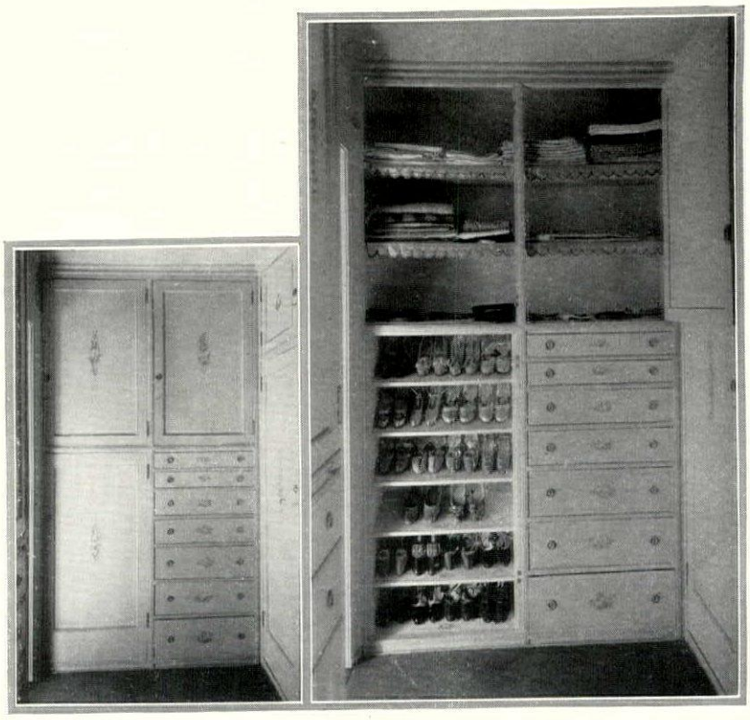
Closets Planned For More Convenience

Elizabeth Hallam Bohn

AS MATERIAL possessions increase, the time which can be spent on them seems to decrease in proportion; consequently, the planning of storage room for clothes and other intimate personal appurtenances takes on real significance in home building or remodeling. Not only has style entered the closet—keying it to the room it serves through the most delightful color schemes in paint, chintz or wall paper—but ingenious devices have appeared on the market to make every inch of space yield up its full value. Everything the closet contains is right at finger's ends through the use of these time and temper saving innovations.

Fortunate is the closet owner who can boast a real window to let in the freshening, wholesome blessing of sunlight and out-of-door air! Many problems are solved before they appear when ventilation and light are automatically provided. Moths seek out darker, more congenial haunts. Clothes retain their freshness and their owner her serenity when the skeleton of voracious, dark corners and elusive garments is exorcised. Often these large closet-rooms can serve as dressing room also, with full-length mirror on the door and dressing table com-

(*Continued on page 88*)



(Right) The same section of a dressing room closet is shown both open and closed. Here is illustrated the most orderly system of keeping shoes. The lingerie drawers are graduated in depth. Shelves are provided above for hand-bags, sweaters, etc. All the closets on this page were designed and executed by Mrs. George Herzog

Drix Duryea

If one has a house over 250 years old, with original pine paneling intact, there is only one thing to do with it—furnish it in the ancestral style, Early American. This is the heritage and this the style of the home of Mr. and Mrs. Henry W. Peacock, at Westport, Conn. The living room, shown above, has a hand-painted wall paper depicting Early American scenes—Mt. Vernon, St. Augustine, Independence Hall, the covered wagon and such. Old French apothecary jars, such as were used in Lafayette's time, form the mantel garniture. The sofa and armchair are in soft red, yellow and green chintz. For curtains was selected red glazed percale. The furniture, of course, is old—English and Early American pieces in pine, with a few French provincial side chairs. The lamp bases are old Chinese tea canisters. In the dining room, shown to the right, the paneling and furniture are pine in our historical primitive style. Here pewter and colorful French pottery carry on the ancestral scheme. Both these rooms boast floor boards of wide pine. Elizabeth Peacock was the decorator

A Little Portfolio Of Ancestral Interiors

Drix Duryea

Partly French And Partly Early American

There is a subtle entente between the primitive furniture of Early America and the provincial furniture of France. They accord gracefully. They are the products of simple country people and, consequently, for the country house no better combination can be chosen

From The "Welcome" On The Door Mat

From the "Welcome" on the door mat to the reproductions of the quaint old lighting fixtures, this hall bespeaks Colonial hospitality. On the ancient Nantucket sea chest, giddily painted in bright colors, you lay your hat as you enter the Peacock home at Westport, Conn.

Iva B. Hickox

Maintaining Your Garden In Summer

H. Stuart Ortloff

Iris and Peonies fade and Canterbury Bells, Foxgloves and Phlox carry on the garden's color through the early summer days. Then comes the test of the gardener—the test of maintaining the garden's glory through the dog days. This article tells you what should be done to meet it

AFTER the lavishness of June we are apt to feel that we may rest on our oars and enjoy the fruits of our spring labors in the garden. Such is not the case, however, for we must remember that many gardens present a dreary waste in mid-July and August as a result of long, hot, dry spells. Such situations can be coped with only if we continue to maintain our diligence in garden supervision.

It is to be hoped that most gardens have a wealth of annuals to supply spots of brilliant color, and scores of bouquets for indoor use during the summer months: Snapdragon, Asters, Blue Laceflower, Stocks, Zinnias and all the rest which are so effective. If we do have such things one of our chief tasks in the summer garden is the cutting off of the withered flower heads. We do this not only to improve the appearance of the border, but also to prolong the blooming period. Annuals, you know, will bloom until frost time if we do not allow them to accomplish their life work, the production of seed, too early.

Then, too, there is the staking process to be attended to. Such tall things as Cosmos, Dahlias, Lilies, Gladioli and many annuals which are tall or too weak to stand erect will need some protection against summer wind and rainstorms. There is nothing more disastrous than a summer twister that rends and mars a lovely garden. Have your stakes of several lengths and paint them an inconspicuous color, a good green, for instance. Tie the plants to the stake with strands of raffia, not too tight, but firmly. Arrange the plant in as natural a manner as possible; don't just bunch it together in any fashion, but strive to maintain a graceful effect in as natural a manner as possible.

It seems as though the bugs and fungi are always lying in wait for the slacking up of the gardener's vigilance. Black blight on Delphiniums, leaf spot on Hollyhocks and Roses, plant lice and red spider are the worst of the summer offenders. The fungi cannot be cured, but they can be prevented if we spray every so often with a weak solution of Bordeaux mixture or some other good fungicide. Plant lice are eradicated by the use of a nicotine solution. The red spider, which is too tiny to be readily seen, is generally present when our evergreens begin to turn brown and look extremely sick. The best remedy for these pests is a strong stream of cold water applied to the under surfaces of the leaves. Spray in this manner at least once every two weeks during the hot months.

The fertilization of plants in the summer flower garden is rather a superficial matter if we have prepared the soil correctly and given the beds a good amount of plant food in the spring. Top dressing occasionally with some quick acting fertilizer, such as sheep manure, will be effective if we scatter it about plants that are just coming into bloom. It is necessary, however, to work this fertilizer in immediately so as not to waste it in the air. Sheep manure applied in this manner will enlarge the size of the blossom heads and give them a better color.

There is nothing more disastrous to the growth of flowering plants than hard baked soil. Such a condition prevents the ready access of both air and moisture, two very necessary elements in plant growth. Cultivation is, therefore, necessary throughout the summer, especially after hard rains which tend to pack the soil. This cultivation, however, should be merely a loosening of the surface. This keeps the weeds down and prevents the too rapid evaporation of the soil moisture under the influence of the sun's rays. It should not be deep enough to effect the root systems of the plants.

Watering is another problem of the summer garden, and it is one which is too often misunderstood. Nowadays underground systems of irrigation are solving the problem in the easiest manner, but for those of us who still rely on the hose and watering can the admonition to water copiously, instead of a mere surface sprinkling, still holds. Water until the surplus stands about in puddles. This will gradually soak down to the root level and do the most good. When we are content with merely watering the surface, the roots have a tendency to come up towards the surface in search of moisture. This, as you can readily see, weakens the plant's anchorage and causes it to be more easily affected by drought. A copious watering soaks downward and the roots delve into the soil where there is a more constant supply of soil moisture. Just after a proper watering is a good time to break up the packed-down surface soil with a hoe.

When to water is a question that is often asked. Little harm can be done if we water at any time that suits our convenience.

(Continued on page 112)

Planting A Garden Which Is At Its Best By Moonlight

Charlotte H. Newberry

A MOONLIGHT garden fancy. The Moguls and Persians had moonlight gardens—"Mellow marvelous moonlight mingling everywhere." The garden was their place of joy. Here they gave entertainments and here too they went for peace and quiet in the cool of the evening. Why shouldn't we?

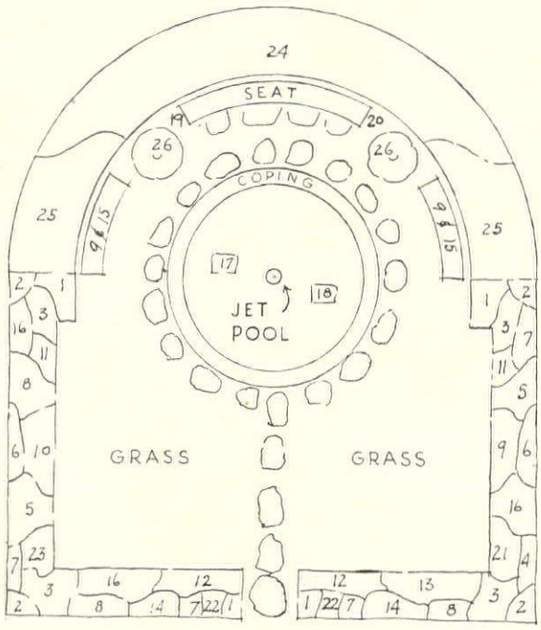
A moonlight garden should be a white garden; white flowers to catch the silvery light and green in the background to make shadows. Many artists banish white from the garden but a variety of white flowers produces a delightful effect in the daytime as well as at night. In Japan white flowers are the aristocrats.

There should be sweet smelling flowers that cast their fragrance on the evening breeze. As Elsa Rehman says, "Fragrance has a magician's power casting spells." It can lure one on to hidden pleasures. There should be spicy Pinks, fragrant Roses, Clematis, delicious Mockorange and the cloying sweetness of the Tuberose and Night-scented Stock.

Let there be a pool in your garden to mirror the moon. A little pool with place enough for a few night blooming Waterlilies and a fountain. A fountain so that you may hear the music of the water that is even more enchanting in the evening stillness.

A seat should be in the moonlight garden that it may entice you to stay. A garden is not a place to walk through but a place to linger and dream and work and live. A place to take your dearest friends when you talk with them, that they too may share the lovely thing you have created.

On the plan shown with this article the garden seat has been made the central point. This seat should be either wood or stone and should be made with a high back over which the Moonvine and Clematis may trail. On either side of this seat blue-green Irish Junipers give a spire-like effect. (These should be purchased when they are at least three feet in height if possible.) If the seat is of stone it is advisable to make the coping of the pool of the same material. However, if the coping is made of concrete do not have it too high or too prominent. It is an excellent idea to stain the concrete a very delicate green that will blend with the grass. A very pleasing effect may be obtained from this treatment if it is skilfully done, but a light touch is needed.



1. White Funkia: *Funkia subcordata grandiflora*
2. Adam's Needle: *Yucca*
3. Baby's Breath (white): *Gypsophila paniculata*
4. White Japanese Iris: *Iris Laevigata (kaempferi) alba plena*
5. Stokesia (white): *Stokesia coerula alba*; Madonna Lily: *Lilium candidum*
6. White Delphinium: Compact white
7. White Snakeroot: *Cimicifuga racemosa*
8. Flowering Tobacco: *Nicotiana affinis*
9. Tuberose (white): Tuberose Excelsior
10. Pinks (white): Dianthus Her Majesty
11. Petunia (white): Petunia White Beauty
12. Rose (white): Kaiserin Auguste Viktoria
13. Tufted white Pansy: *Viola cornuta* Snow Queen
14. Gas Plant: *Dictamnus fraxinella alba*
15. White Stock: Night-scented Stock
16. Japanese Anemone (white): *Anemone japonica* Whirlwind
17. Waterlily (night blooming white): *Nymphaea dentata superba* Juno
18. Waterlily (night blooming cream white): *Nymphaea dentata magnifica* Minerva
19. Moonflower (vine): *Ipomoea grandiflora alba*
20. Clematis (Japanese): *Clematis paniculata*
21. Evening Primrose: *Oenothera speciosa*
22. Lupine (white): *Lupinus polyphyllus albus*
23. Iceland Poppy: *Papaver nudicaule alba*
24. Mockorange: *Philadelphus coronarius*
25. White Carolina Rhododendron: *Rhodo. carolinianum album*
26. Irish Juniper: *Juniperus Hibernica*

In the small oval beds on either side of the seat Tuberose and Night-scented Stock are used together. These will fill the evening air with sweetness. On the corners of the large bed Yucca (Adam's Needle) of tropical appearance is used. In front of this is Funkia (*subcordata grandiflora*) which has large pure white flowers and bold foliage. In other spots in the large bed surrounding the lawn we find Japanese Iris (*Iris laevigata kaempferi*). This variety, pure white, has blooms of great size, at least six to eight inches across. Then we have *Gypsophila paniculata* (Baby's Breath) with its masses of minute pure white flowers. *Nicotiana affinis* or Flowering Tobacco has splendid white Bouvardia-like flowers on long terminal shoots.

These flowers are most fragrant. Tuberose Excelsior; its fragrance is renowned. Its large double white flowers are on graceful, strong stems and they grow to an immense size. *Dictamnus fraxinella*; this is also called Burning Bush because in dry weather the white flowers sometimes emit a vapor that is inflammable. Night blooming Waterlilies have a romantic sound but "night bloomer" is a bit misleading. The flowers close at midday or when the sunlight becomes strongest and open again in the afternoon. On cloudy days or in late summer when the weather becomes cooler they sometimes remain open through twenty-four hours. Moonflower (*Ipomoea grandiflora alba*) at night and during dull

(*Continued on page* 104)

Mattie Edwards Hewitt

Boxwood And The Landscape Scheme

E. H. Wilson, V. M. H.

No evergreen possesses greater all-around ornamental qualities than Boxwood. Varying widely in natural habit of growth, it can also be sheared to special forms. With it any desired degree of formality or informality is obtainable

IF there is one outstanding favorite evergreen it is, undoubtedly, Boxwood, and it has been thus down the ages from as far back as one can trace gardening in Europe. Boxwood was known to the ancient Greeks, and Theophrastus ranks the wood with that of ebony. Pliny, the Roman scholar, distinguished three kinds which he called Larger, Smaller and Italian Box, and speaks of their use for topiary work. In Roman villas of the Augustine Age Boxwood was much employed in verdant sculpture and close-clipped hedges. The same practice is followed today in the gardens of the Vatican.

From medieval times onward this plant was essential in the making of any and every garden and by many modern garden makers it is still held in the same degree of admiration. And rightly so, for no evergreen is possessed of greater all-around ornamental qualities than Boxwood. Compact of habit, bearing clipping with impunity and varying tremendously in form and shape of leaf and in size and habit of growth, it is adapted for a great variety of uses in gardens. Moreover, the odor of its leaves and blossoms is unlike that of any other plant and creates a peculiar atmosphere, reminiscent of age. When Boxwood was introduced into this country we do not know, but it was probably among the first exotics brought here. Long, long ago it was the pride of many Virginian gardens and in spite of the neglect which, through no fault of the owners, has overtaken these gardens, Boxwood remains one of the greatest treasures they possess.

When planting Mt. Vernon, Washington, we know, made liberal use of Box bushes and Box edging as did all who labored to make pleasant places during that period. There is nothing more delightful than to wander along the paths and about the lawns where old Box bushes, often veritable trees, luxuriate. Irregular, often billowy of form like dense waves of dark green, they stand unique. When topiary was at its height Boxwood was the favorite subject. Today the fashioning of plants into quaint shapes is no longer a vogue, but whatever we may think of the art we must admit that it was wonderful what designs old gardeners did create in Boxwood. The enthusiasm for gardens, which has been such a marked feature since the dawn of the 20th Century, has brought Boxwood into new prominence in this country and many an old Virginian estate has made large sums of money from the sale of its erstwhile neglected plants.

Extraordinary prices have been paid for

fine specimens. Recently in Tennessee I was told of a Boxwood tree for which the owner, a peasant farmer, demanded five thousand dollars; he had already refused an offer for half this amount! Wealthy people on Long Island and elsewhere (and they are to be commended for what they have done) have spent enormous sums of money in bringing large Boxwood bushes from the South and planting them in their new homes. Boxwood produces not only immediate effects but gives a sense of age beyond that of any other plant, so we need not wonder why people past middle life in forming a garden want to have something that fits in with their own age and thoughts.

Now, the common Boxwood, and by this is meant the one with which most people are familiar, is native of Europe, being doubtfully considered indigenous as far north as Box Hills, Surrey, England. It favors chalk and this fact may have something to do with the difficulty people have in causing it to flourish in the acid soil of New England. The greatest difficulty, however, lies in the climate, something which cannot be controlled. It is true that in the vicinity of Boston and at least as far north as Salem, Massachusetts, some old and very fine Boxwood bushes may be seen, but their presence is no real exception to the rule. Some peculiarity of situation probably accounts for their presence, for it must be admitted that strictly speaking the

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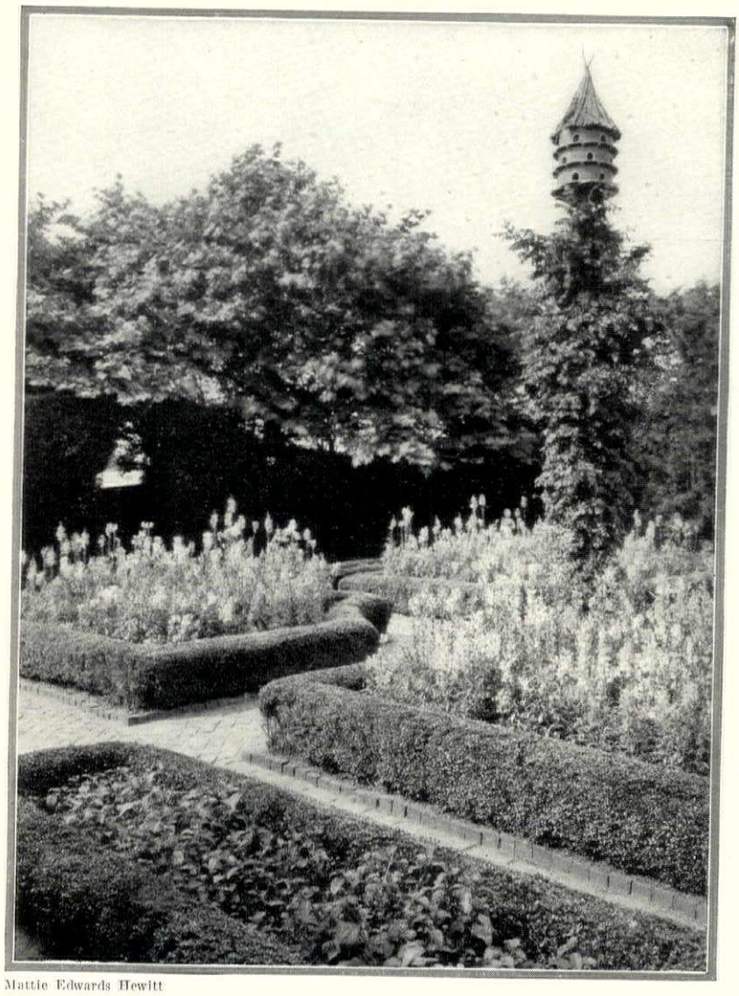
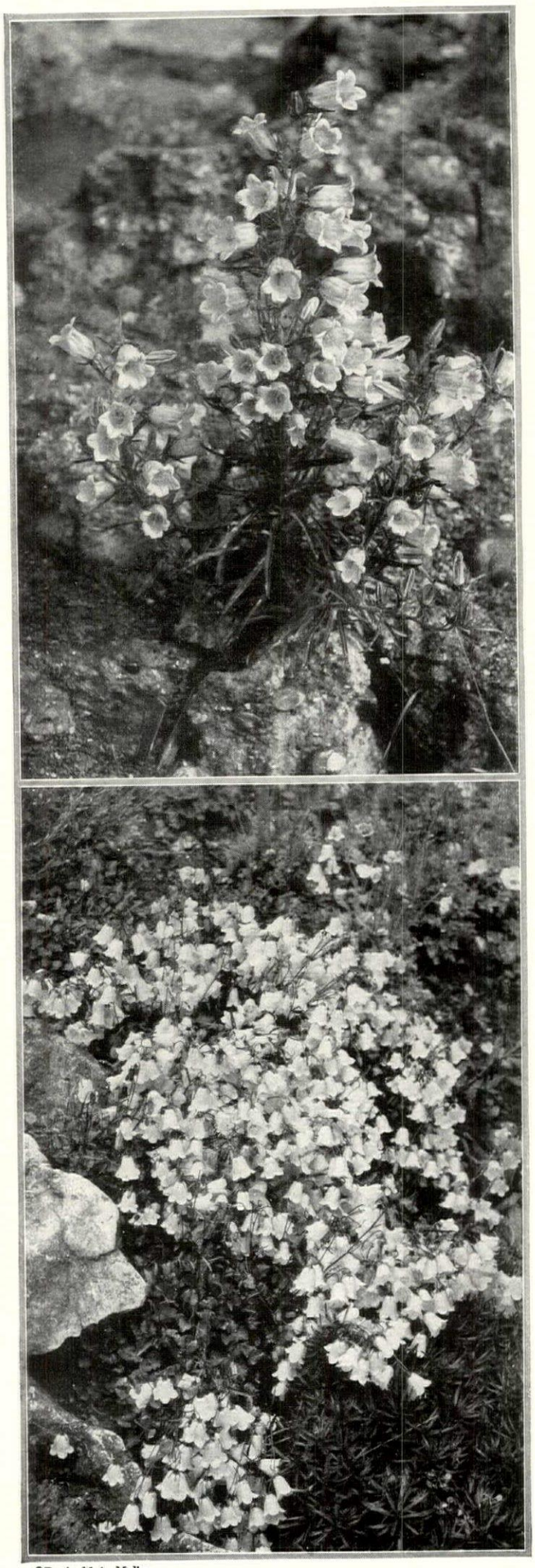


Mattie Edwards Hewitt

One of the most pleasing usages of Boxwood is in formal gardens where the bushes are clipped to form dense, uniform edgings for the beds. Borders may be of practically any desired height and they have the advantage of looking well every month in the year

When allowed to take its natural form the Boxwood hedge becomes pleasantly irregular. To walk between two such living walls as these when a warm sun is drawing out their peculiar spicy fragrance is an experience long to be pleasantly remembered



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How To Grow Small Campanulas In Summer Rock Gardens

Louise Beebe Wilder

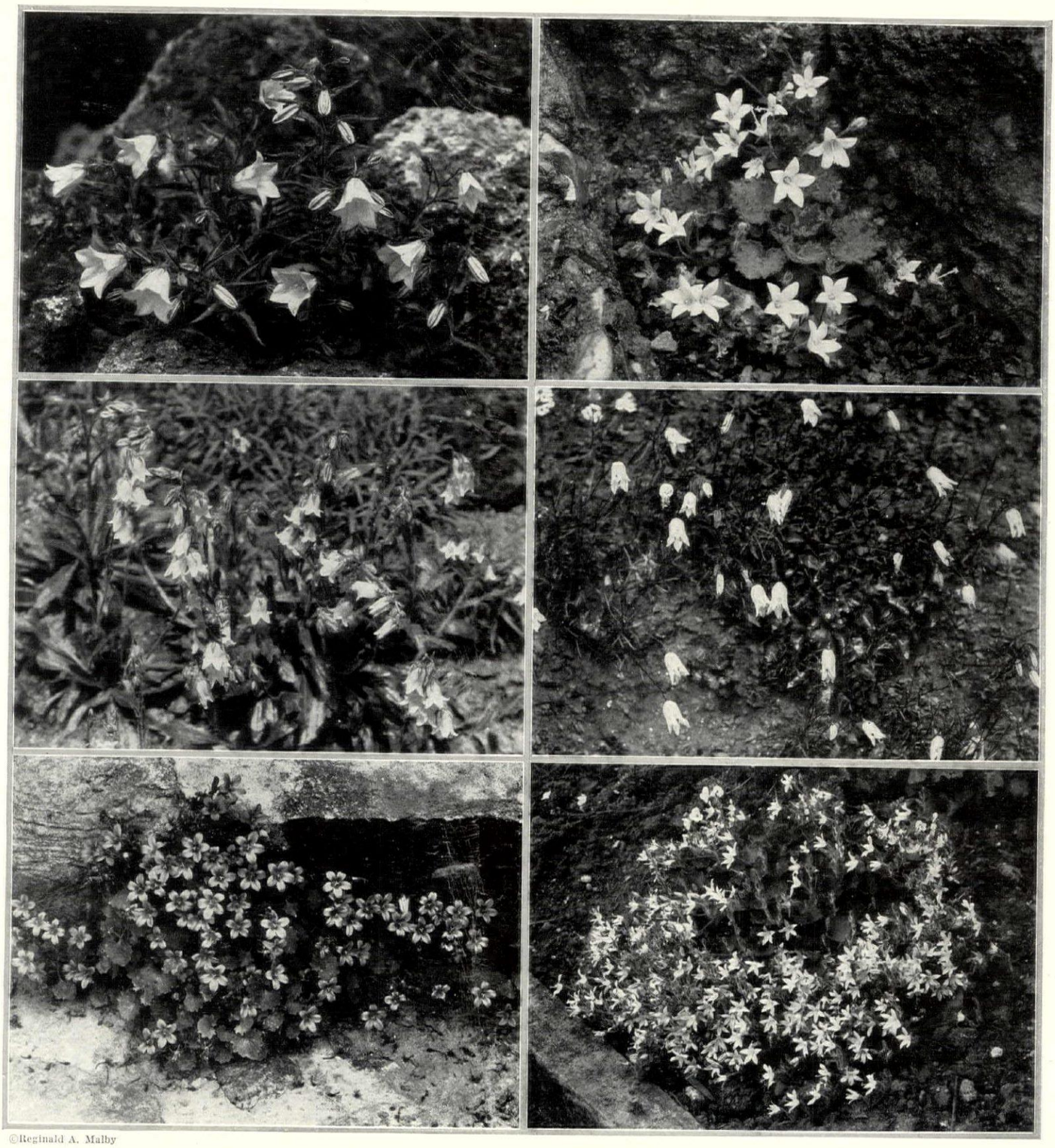
CAMPANULAS may be said to belong to the summer. A few flower in May but for the most part they take up the story where the Pinks and Saxifrages leave off and carry it along into the autumn. For this reason alone they would be indispensable. But there are many other reasons for growing the little Bellflowers. They are useful in a wide variety of situations and they are quite enchanting. I have never met with but one kind that was not delightful in its own way, and perhaps it will be wise to dispose of this one immediately. The name is Marion Gehring, said to be a form of *Campanula punctata*, but it has lost the distinct and pleasing personality of this Asiatic species and appears with a swollen, soiled-looking white bell, unhealthily spotted within, and with the predatory manners and habits of the proverbial Hun. Once you have let it into your garden, particularly your rock garden, it is not at all likely that you will ever be rid of it. This is intended to be a most earnest warning. There is always war waging in my rock garden against this rank invader, and so far the laurels are all to the enemy.

But to speak of pleasanter things. There are a vast number of delightful small Campanulas suitable for use in the rock garden. Some of them are the friendliest creatures imaginable; others take considerable wooing. There is a strong family likeness among them, yet there is also great variety of feature and habit. Some are perky, upstanding little plants, some neat little bushes, others scramble or lean about, and still others sit in a neat and tidy tuft. In some cases the blossoms are like blue stars gazing at a firmament from which they have just fallen; again they are shallow cups; again, and more often than not, they are bells of various sizes and designs. The colors range through blue—always with a strong admixture of gray—to purple, lavender and lilac to white. There are a few species with yellow blossoms, and the Canterbury Bell, too large to get into this article, is the sole example of a pink Campanula.

A great many Campanulas are very little fussy as to their diet, thriving in well-drained, gritty loam of a nourishing character. There is some talk in high places of lime haters and lime lovers. When such eminent doctors as the late Reginald Farrer and A. E. Edwards (in charge of the rock garden at Kew) disagree it is difficult for the small fry among us to know what

(*Continued on page* 106)

Two miniature Bellflowers that are worth care and effort to attain. The upper one is C. speciosa, growing on the moraine where it makes a hearty rosette above which strong stems carry the purple bells to a height of six inches to a foot. It is a plant of the Pyrenees that is at home on limestone cliffs in stony soil and may spread by means of underground stolons. The lower plant is C. pusilla, running riot in a rock wall. This, too, is a lime-lover, preferring a dampish well-drained place in the sun where it can shake out its showers of little gray-blue or white bells. It grows scarcely an inch high, but where the soil is full of little stone chips and otherwise suitable it thrives enchantingly



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Reading from top to bottom, these Campanulas are C. stansfieldi, C. barbata alba and C. portenschlagiana. The first is distinct and alluring, a July-flowering hybrid with warm purple bells and a rather yellowish-green tone in its pointed, narrow leaves. Barbata alba is a somewhat difficult biennial, but its height, hairy leaves and large white bells combine to give it true desirability. It is a variation from the exquisite blue-flowered type. C. portenschlagiana grows but a few inches high but spreads to the diameter of a dinner plate. Side by side with the brilliant blossoms of Dianthus neglectus its deep purple bells make a fine show of color when they open in May. It likes gritty, nourishing soil that is not too dry

Beginning at the top, C. garganica hirsuta alba is a hairy-leaved form of one of the finest low-growing Bellflowers. Its mat of little tufts lies close to the ground, which should contain lime and be in a sunny location. In the center is the lavender-flowered C. excisa, coming from the Simplon Alps and liking a moraine. This is a very small species with tufted, rambling habit—not at all easy to grow, but worth all the trouble it causes us. The picture at the bottom is of C. garganica, a lovely star-flowered type with blue blossoms growing on short stems in great profusion. There are several forms of garganica, all seeming to relish lime and plenty of direct sunlight. The soil for them should be supplied with stone chips

The Reason For Extras On The Building Contract

Arthur Bates Lincoln

ONE bugaboo which seems to haunt the minds of every inexperienced home builder more than any other is the extra. The layman has been led to consider the extra, like the measles, a thing to be avoided. He has heard that an unscrupulous builder will often secure a contract at a low bid, because he can make an exorbitant profit from extra charges for work omitted from the plans and specifications, and necessary to properly complete the building. Therefore he instructs his architect that everything must be in the original plans and specifications, that he will absolutely refuse to sanction any changes after the building contract has been signed.

As I review my building experiences, however, I am inclined to look upon this much maligned item as something other than the important cog left out that it frequently appears. The most usual reason for the extra is because the owner has changed his mind upon some point. This need not at all be a discredit to the client; an adjustment to meet special or unexpected conditions may be in order at any time.

After weeks of study over sketches and data which show what the owner hopes to accomplish in his home building venture, the architect finally achieves an acceptable result; working drawings are completed and specifications written. While these may be made iron-clad, it has been my experience that such procedure is very unwise. To show a few reasons let us continue the typical case begun above.

The contract is let and work starts with the excavation. The builder may encounter rock, the amount of which no one can anticipate with accuracy. We know that such rock must be blasted out for the foundations, but it is not practicable to assume before the signing of the contract just how much space the rock will probably occupy. It would be a foolish gamble to pay a stated price on such an assumption, for in one instance there might be very little rock while at another time the entire site might be bed rock just a few feet below the surface. Therefore it is customary for the contractor to state a unit price per cubic yard for rock blasting and removal, the actual charge then being based upon the yardage of stone removed. This is one type of an extra. Where rock blasting is encountered the wise home owner will reduce to a minimum the amount of cellar space and thus lessen this charge.

With the completion of the foundation the first floor beams are placed. Almost all houses are too wide to extend the floor beams or joists entirely across from outer wall to outer wall without some interior support. A wood girder under the inner ends of the beams has been found by many architects to be admirably suited for this duty, spanning between iron columns, and such may be the arrangement under the contract. The owner may have his mind set upon a steel girder for this function, but had not thought to express his opinion earlier. The wood girder will do the duty capably, but if he will never rest easy in mind unless steel is used, the logical thing to do is to arrange for the change. If a steel girder had been originally specified, the building cost would have been greater and the builder is justified in making an extra claim to cover the cost of removing the wooden girder and replacing it with steel. Such an extra is not a monster, it is a benefit in disguise, for this change of the contract permits the owner to retain his permanent peace of mind through the many years he will be living in this house.

Despite complete data supplied to the architect during the preliminary stages in the preparation of the plans, the owner is liable at any moment to pick up his favorite magazine and learn from an article or advertisement about a new product on the market. If it appeals to his imagination he will wish to have it in his home. This situation is just as liable to come up after the contract has been signed as before. It takes four to six months to properly complete a house, and new products are brought into the market every month. Where a new material is desired by the owner and can be readily incorporated in the house, the logical action is to establish the amount of extra cost and put it in. Why compel every home to be four or six months out of date at the time you move into it because the contract was signed that length of time back?

As the house grows up to the roof enclosure one repeatedly discovers that building is not akin to a machine-like job of turning out another motor the exact replica of a million others. There is variety even in such details as laying up bricks or finishing the stucco on sidewalls. If the owner did not insist upon rust-proof metal for the roof flashings and valleys, he may reconsider before the metal is applied. Perhaps there is a little fund somewhere which can be called upon to finance its adoption. If so, an arrangement for this minor change can be made. This will involve a slight extra cost of course, but it will not be great if the less permanent material has not yet been installed, probably not any more than the cost difference would have been in the original contract. There are many instances where the owner insists upon drastic economy during the preparation of the plans, but after the contract is signed decides that he can spend more money where advisable. This has even resulted, in one instance of my recollection, in the introduction of a second bathroom, the provision being made before construction had proceeded too far. Here is another beneficial function of the extra.

When building a home friends will often prove disconcerting. While helpfully suggesting improvements, they will sometimes ridicule arrangement of rooms or disparage choice of materials in the course of expounding the advantages of some pet idea of their own, until you begin to feel that maybe they are right. You may even be convinced that they know more about it than your architect or builder. This person, who tried to change your mind for you, is a potent cause for the drastic extra, for if you are not thoroughly sold in your house program as outlined in your contract, you are surely heading into a storm of extras.

Contrary to popular belief, architects and builders do not relish the extra any more

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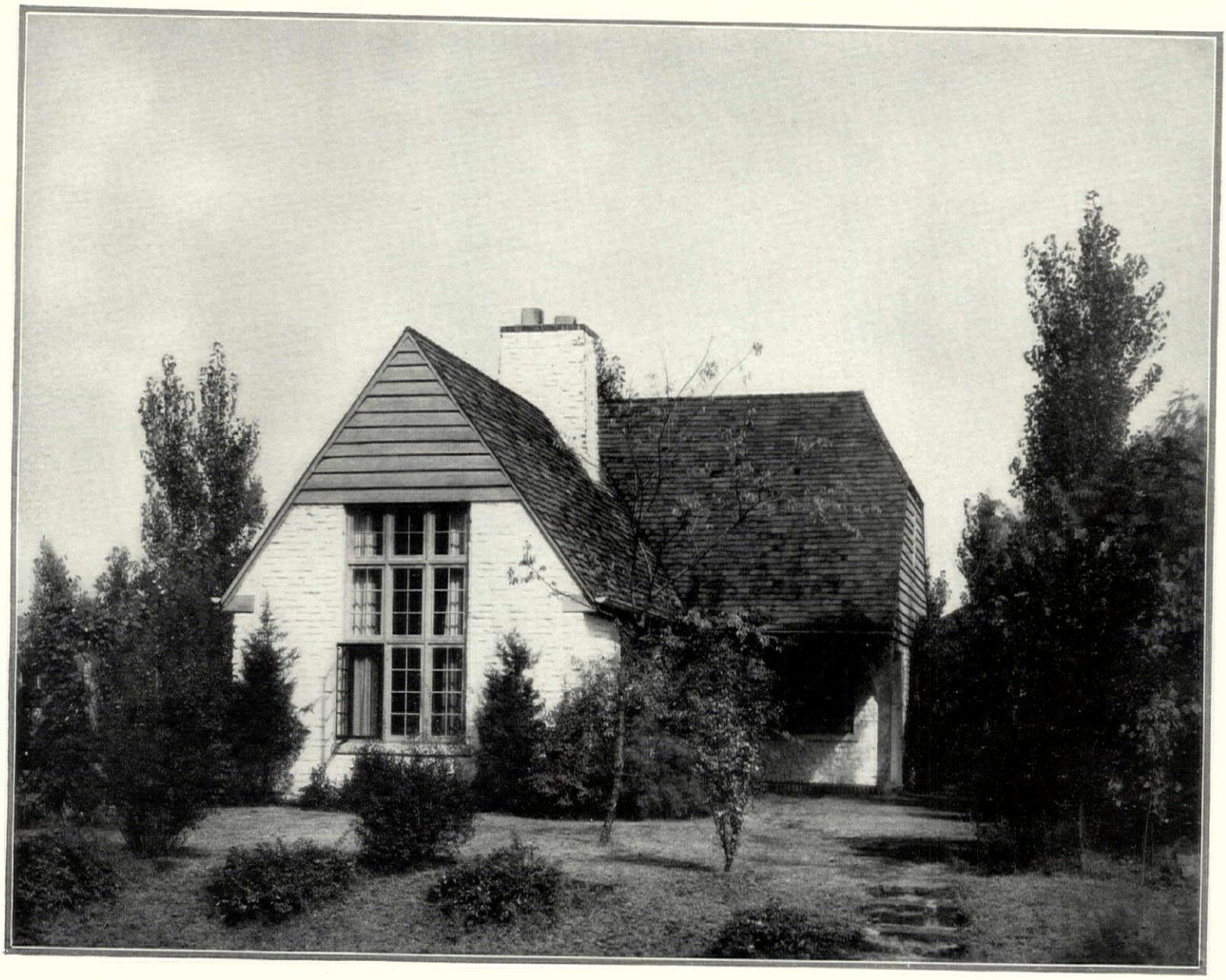
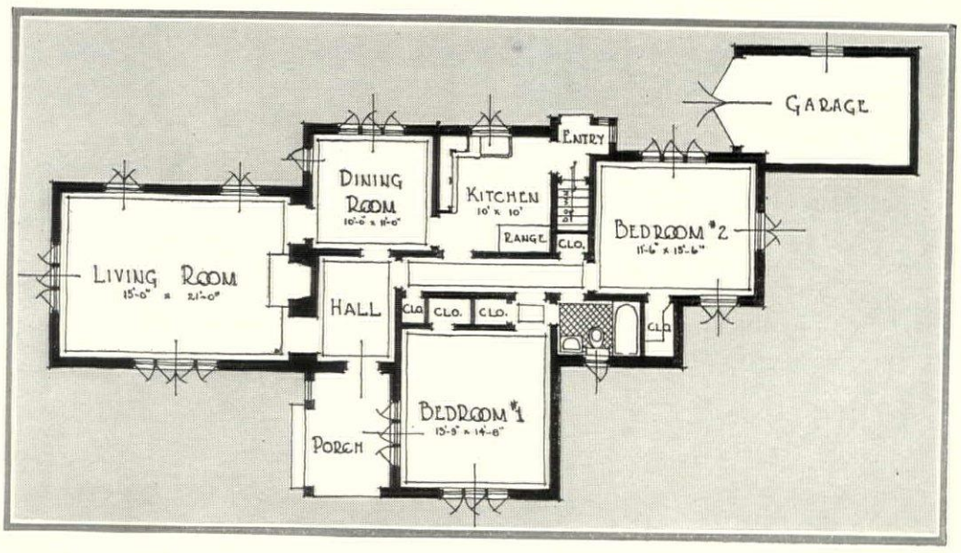


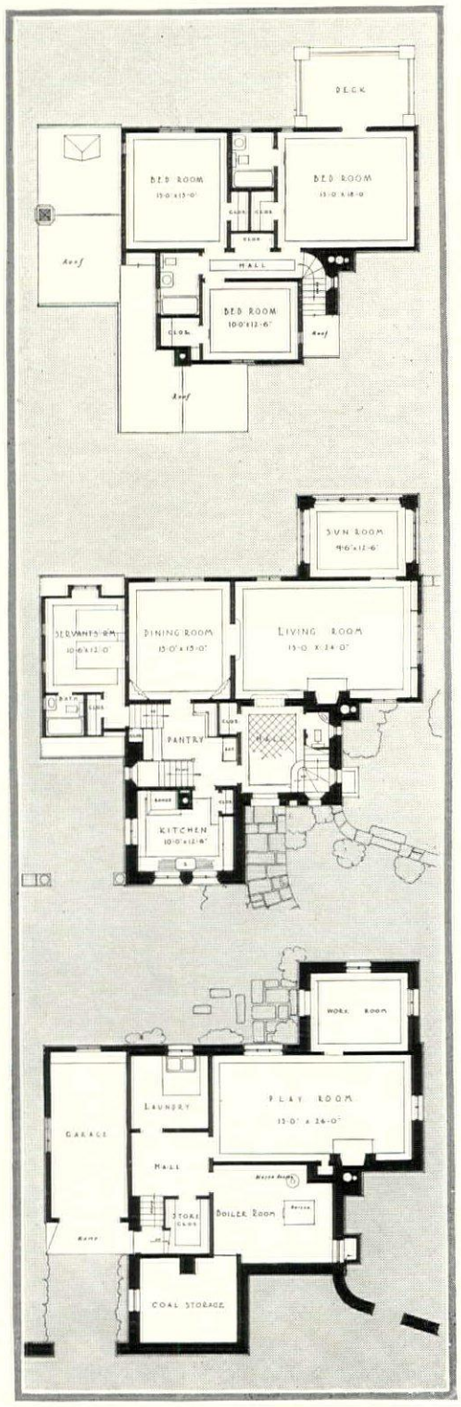


The home of W. H. Overlees, at Tulsa, Oklahoma, follows the English cottage style in its general lines. The walls are whitewashed brick with the gable ends finished in wide clapboards. A feature of the living room is a great multiple window that floods the room with light and makes the end of that wing a pronounced architectural feature. Most of the rooms are on the first floor—the living room in the wing, a room open to the roof, the dining room at the back of the hall with the kitchen next to it, and two bedrooms and a bath down a narrow corridor. The garage is attached to the house and forms part of the garden enclosure

J. Duncan Forsyth, Architect

The Little House With The Big Window

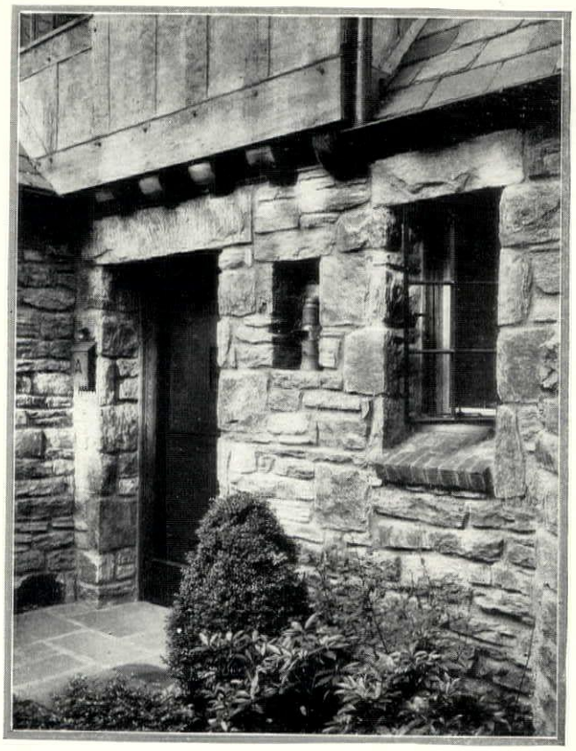
Nyholm & Lincoln



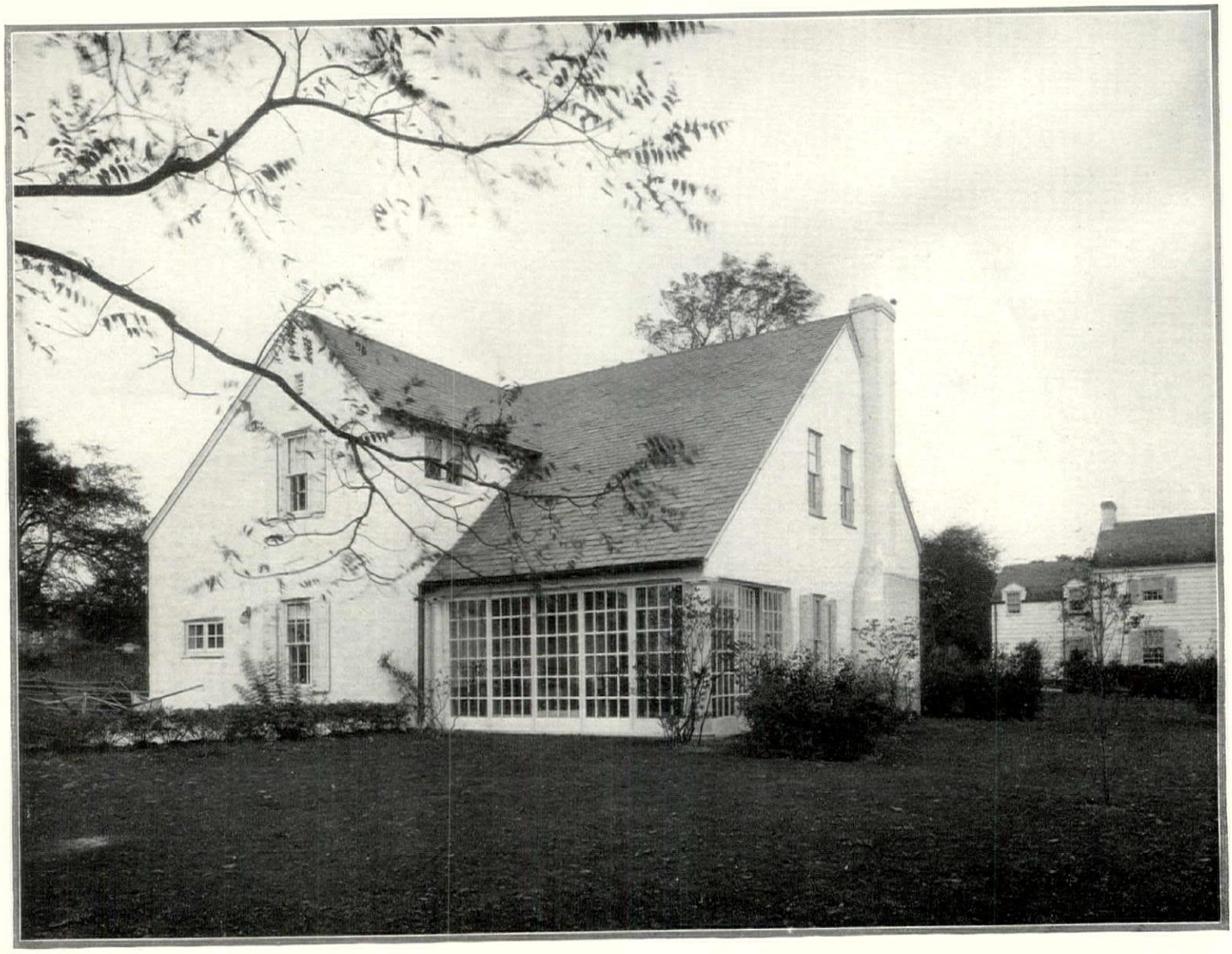
On a site level at the front and sloping off to side and rear has been erected the residence of Edward H. Ahrens at Bronxville, N. Y. The major part of the house is of roughly dressed stone excavated at the site—establishing that much-sought-after relationship between dwelling and locale. Stucco finished in parchment color has been used as a secondary material and, between weathered gray timbers, covers the second story face of the gable above the entrance door. Roofing slates, laid in slightly irregular fashion, run through tones of tawny brown, gold and black. Although no attempt at pattern has been made in laying up the stone of the walls, the horizontal courses are carried across in a roughly regular manner. Joints are slightly raked. Heavy stone lintels and outer sills set at something more than the usual angle convey an impression of extreme wall depth. Flagstone paths lead from the front to terraces on varying levels

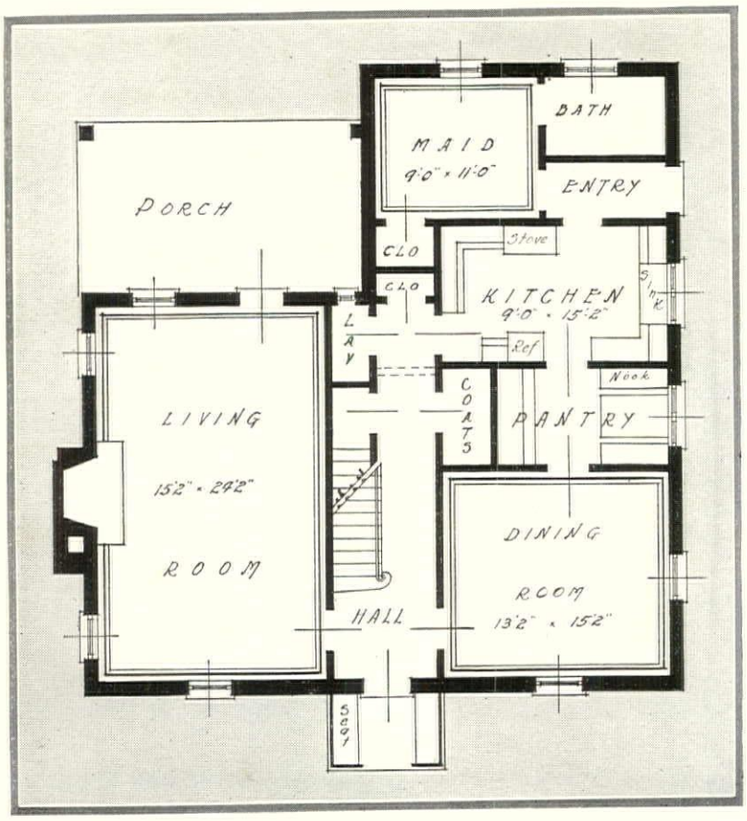
Penrose Stout, Architect

The slope of the plot enabled the architect to put the garage on a level half-way between basement and first floor. Above the garage are the servants' chamber and bath, communicating with the pantry. In addition to the usual service rooms, the basement contains a work room and a large play or party room boasting a fireplace. Both these look upon the lower terrace. The entrance hall houses the stairs to the second floor, behind which is a small wash room. Opposite is a coat closet. An arched doorway leads to the living room, one step below the hall level. Directly behind the living room is a small sun room and to the left is the dining room. The kitchen is at the front of the house and may be reached from the entrance hall. On the second floor are three bedrooms and two baths, one attached to the master's room. A deck outside the owner's bedroom creates a pleasant porch



In Stone, Stucco And Timber, A Good Suburban Combination



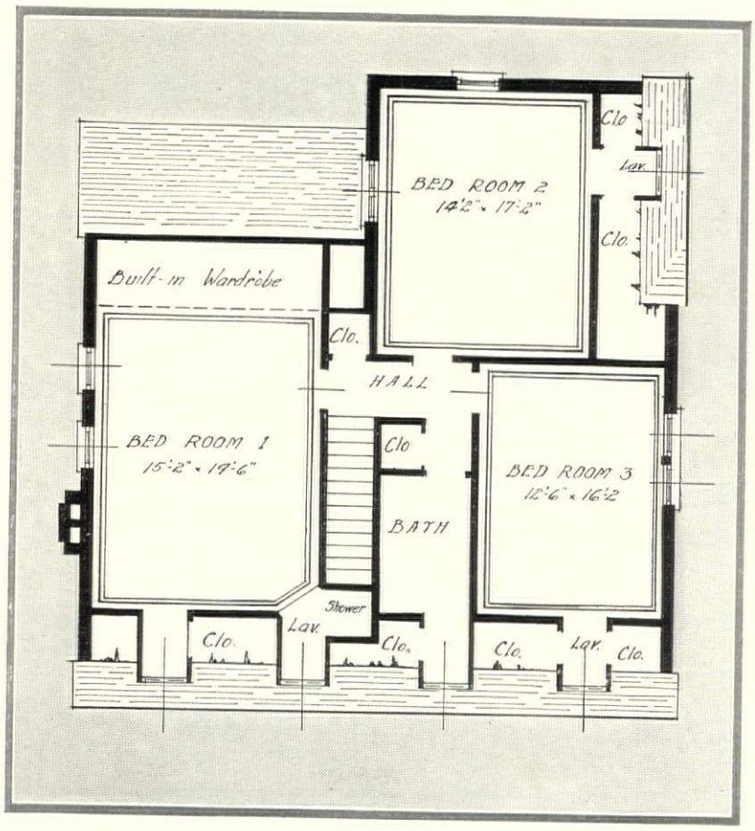


Though distinctly American in feeling it is clearly evident from a glance at the home of Charles W. Miller, at Woodland Terrace, Mt. Vernon, N. Y. that its immediate ancestry was the English cottage. A seven room house with two baths, it covers an area of 38 feet by 48 on a plot 100 by 126. To insure coolness in summer and warmth in winter it was constructed of two four-inch concrete walls spaced an inch apart. The roof, which is properly insulated, is covered with black graduated Vermont slate. The cellar is finished off with a billiard room, laundry and storage rooms. On the first floor is a large living room, exposed on three sides, with enclosed porch; the dining room, kitchen and maid's room, compactly arranged to make for convenience and comfortable living

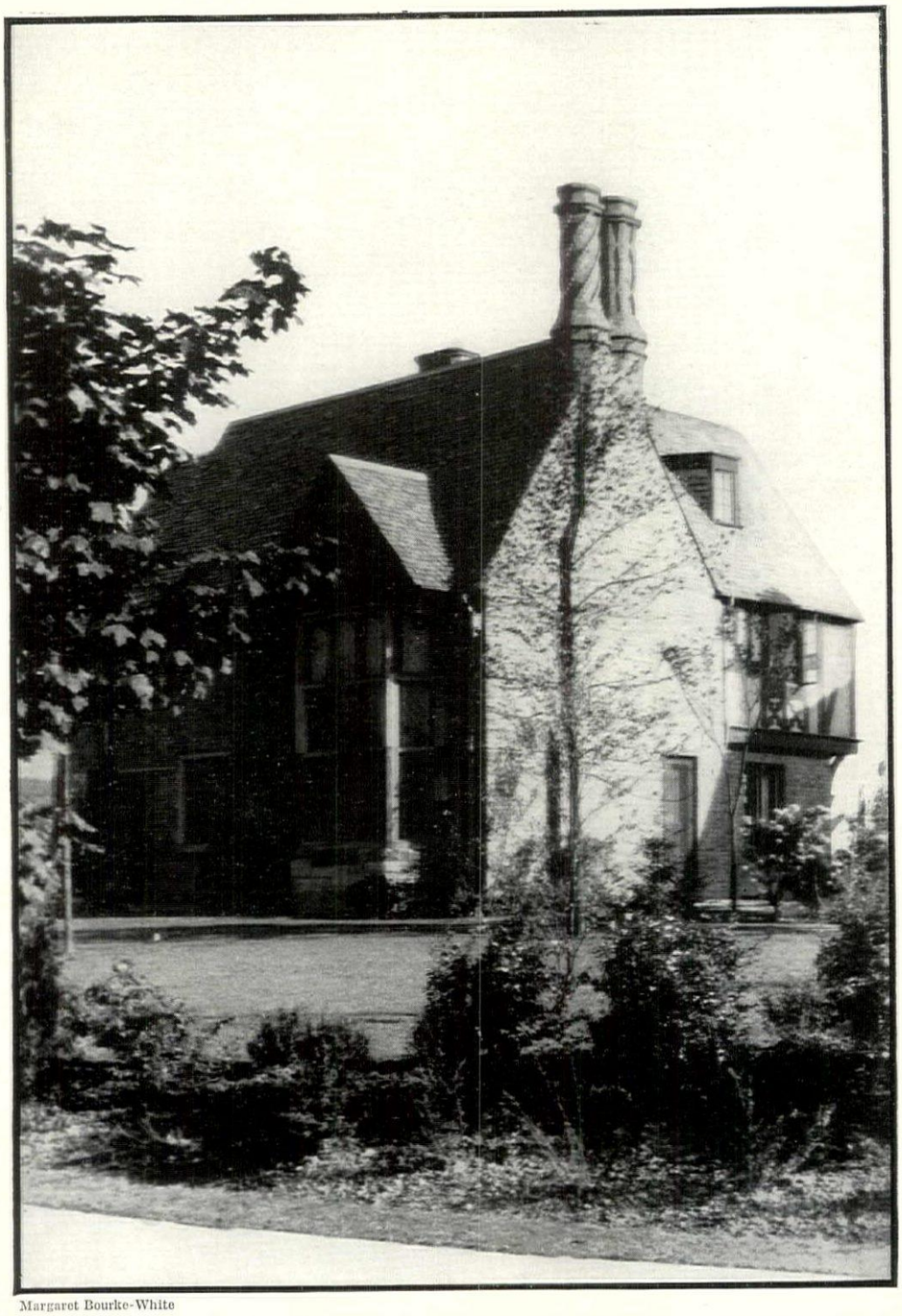
Gerald Wilson, Architect

Concrete And Slate Make A Substantial Suburban Home

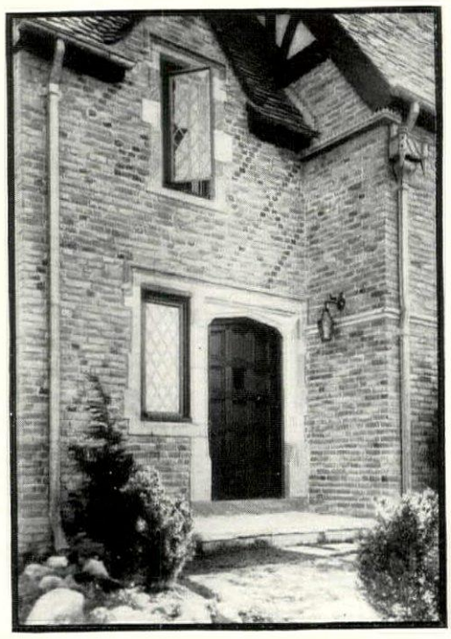
Apart from the dormers that break the front roof, the ascending dignity of the outside chimney stack and the Colonial type latticed portico, this house has very little architectural decoration, yet its mass and the arrangement of its windows have given it dignity and a livable quality. Inside the walls are plastered and covered with Colonial papers, the woodwork being painted Colonial white. The three bedrooms that cover most of the second floor area have the desirable cross ventilation and an abundance of light. Seven closets give this house ample storage space. With its masonry foundation, this house cost in the neighborhood of $27,000. Reproduced in wood frame with stucco veneer it would, of course, be much less expensive. However, nothing is wasted in this house



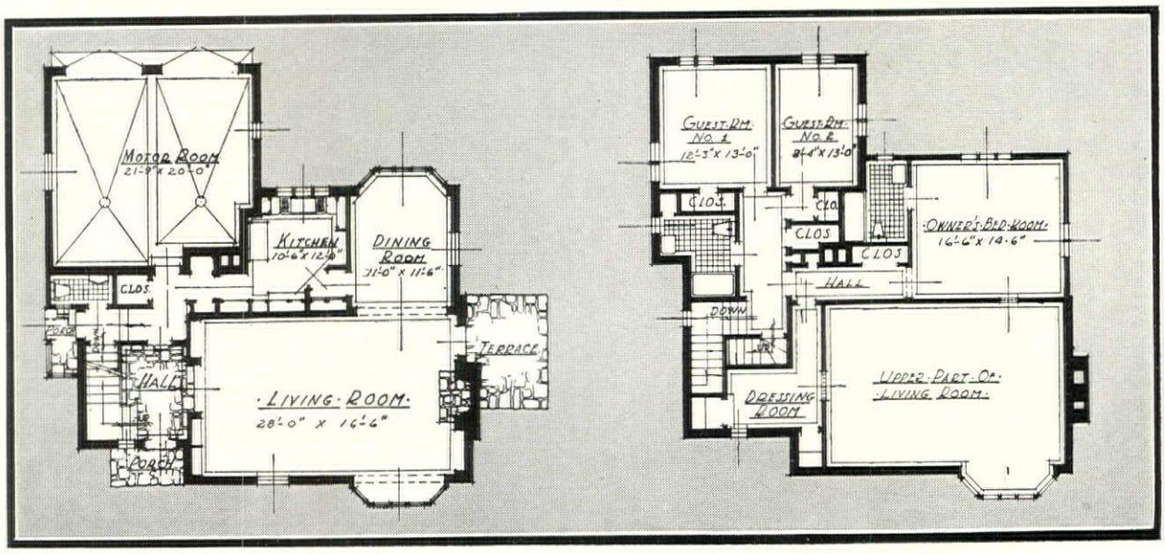
The English Cottage Type For A Medium Size Family



Margaret Bourke-White



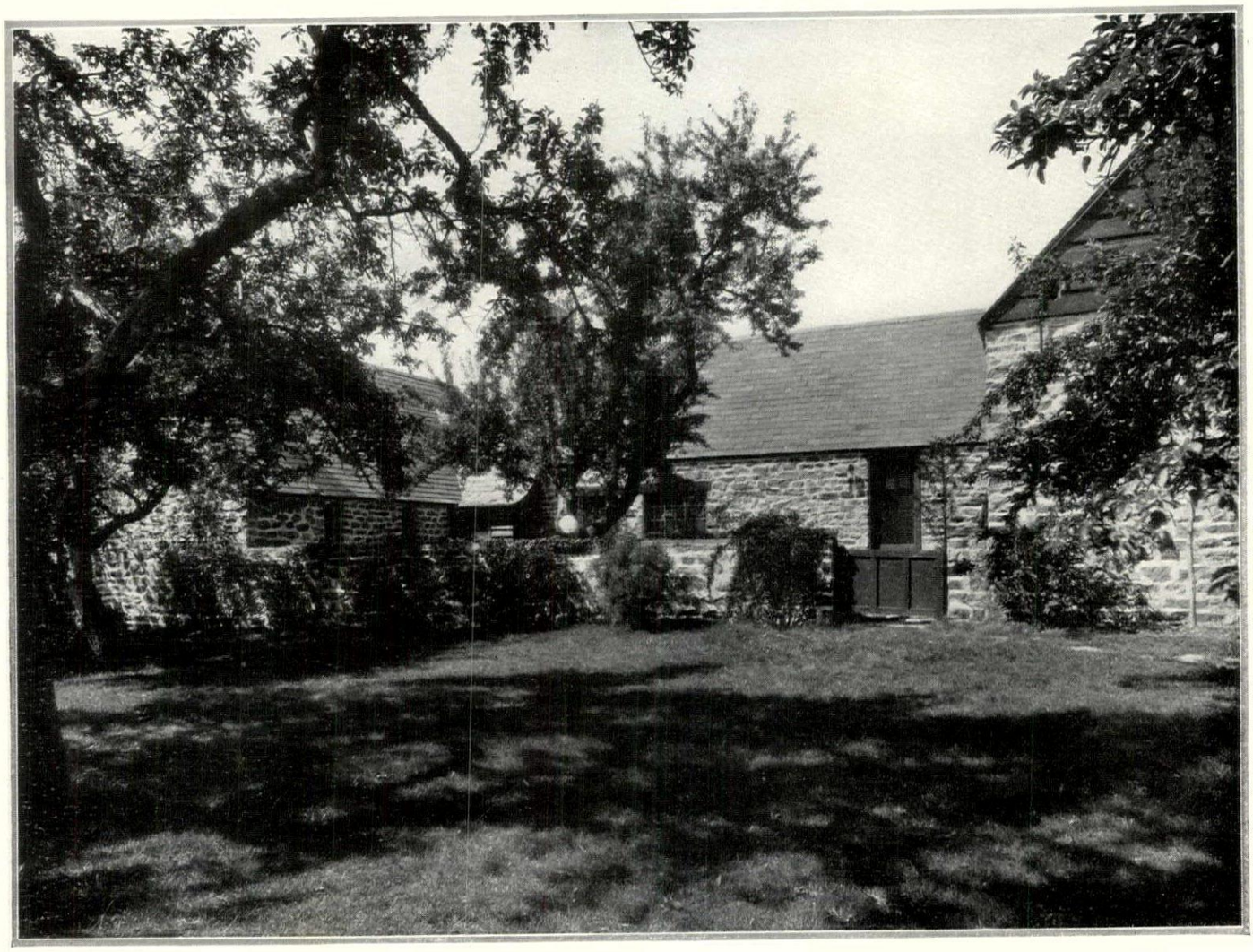
That the Elizabethan style of half-timbering is applicable to the small house is proven by the home of J. E. Williams at Shaker Heights Village, Ohio. Its walls are laid up in brick with an occasional pattern and the entrance door and window trim are limestone. On part of the second story and on the gable ends, half-timbering with stucco nogging between beams has been introduced

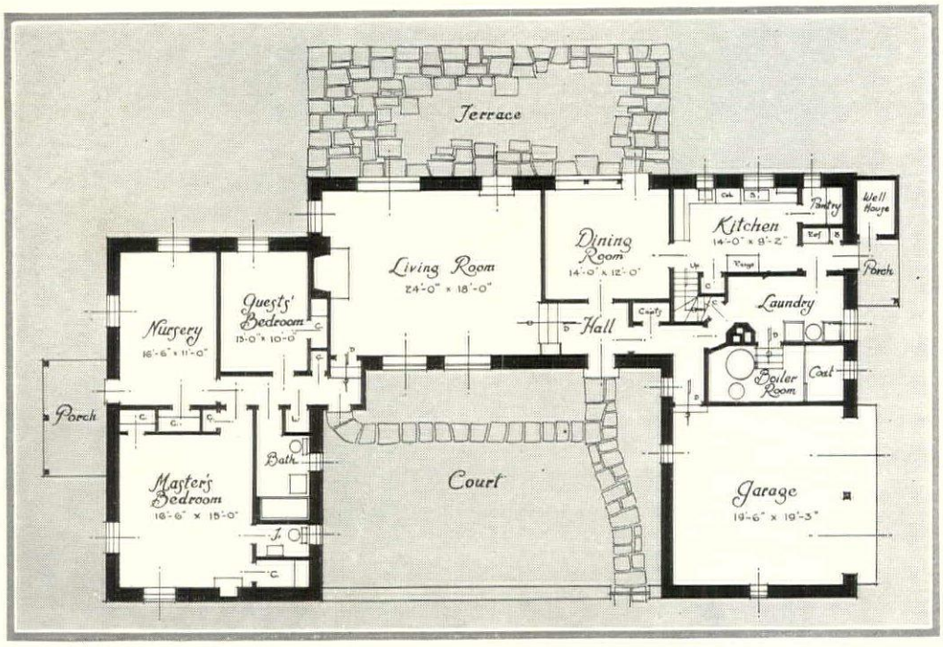


It will be noted on the plans that the space for cars, when this is a part of the house, is no longer a garage; it now assumes the title of Motor Room. Over this room are two guest chambers and bath, with the owner's bedroom to the side. The living room, which extends to the roof, is the feature of the interior. A room partly paneled and partly beamed and plastered, it has the architectural style and dignity that characterize the exterior. Into one end an organ is built. Off this living room is the dining room with its bow window. The kitchen is of easy access. From the paved hall one can go directly back to the motor room

Dunn & Copper, Architects

An Elizabethan House In A Cleveland Suburb

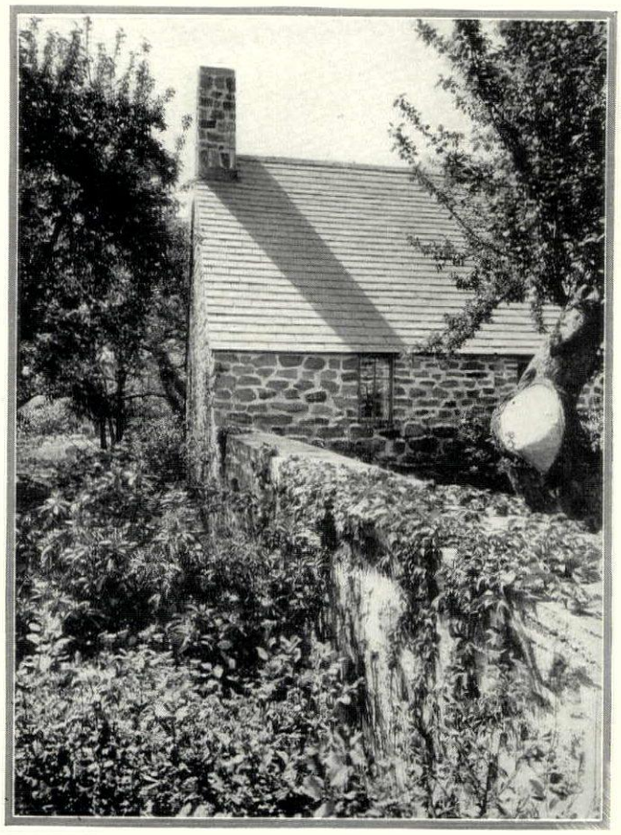




We have gone a long way from the ugliness and banality of the bungalow, from that day when the one-story house or the house of a story and a half need be architecturally bad. The residence of Kenneth Dean at Darien, Conn., is an evidence of the advancement in design and taste. Its immediate architectural ancestor was the English cottage, whereas some of its construction goes back to Roman times. For the Romans laid up their walls in wooden forms, much as we lay up cement today, and in this manner were these walls built. First the window frames were put in position, then the forms set and the stone laid carefully in them, and the back of the stonework finished with cement, making a thick and substantial wall. The projecting gable ends of the house are finished with broad elm planks stained to a rich brown

A One-Floor Small House Of Simple Construction And Meritorious Design

The house is set in an old apple orchard and the courtyard is built around one of the trees. From this court are two entrances: one into a hall that opens on two steps leading to the living room and giving access to the dining room and the service; the other, in the corner, is the children's entrance, a corridor leading directly to the nursery. The plan affords cross light and ventilation to the rooms—the bedrooms in one wing; the living and dining room and hall in the middle section; the service and garage in the other wing. Over the garage are two servants' rooms and a bath. The house has no cellar so that the heating unit is located off the laundry. Walls throughout the house are tinted sand-finished plaster. The windows are steel casements and the outside lintels gnarled beams. In the living room the ceiling goes to the roof, which is finished inside with pecky cypress. The floors throughout are laid on sleepers over concrete. The roof is old slate in natural grays and black. A paved terrace at the rear of the house looks back through the orchard, affording the family a secluded outdoor room. Foundation planting of shrubs ties the house and terrace

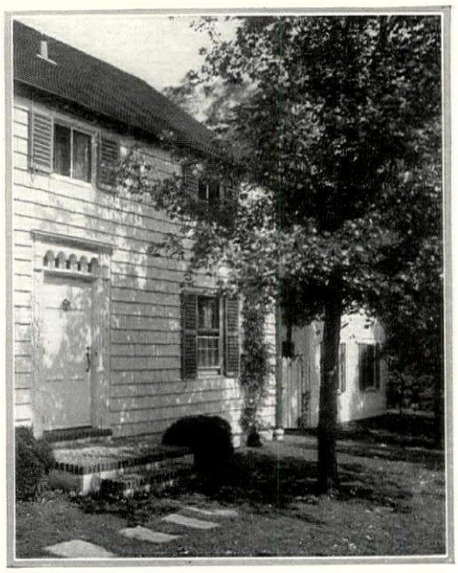


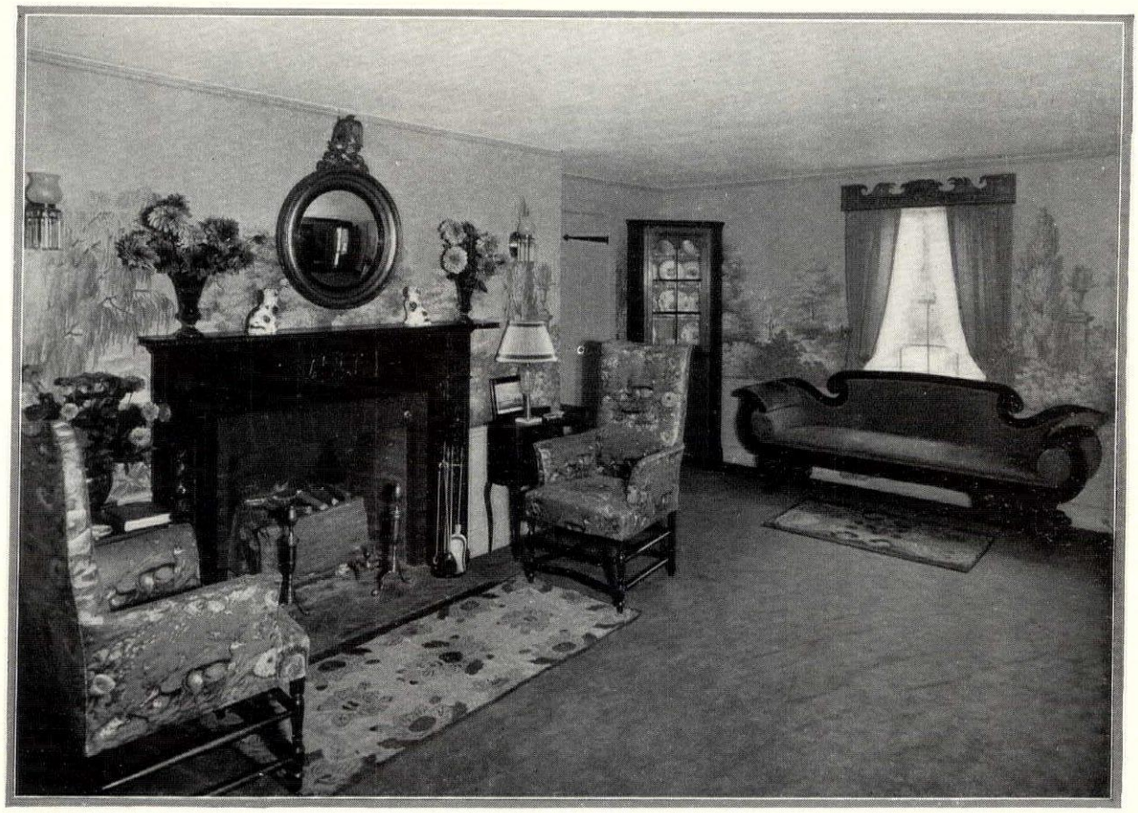
Lewis E. Welsh

Architect

Drix Duryea

The summer place of Paul Cravath at Locust Valley, L. I. is a native farm-cottage, reproducing in both its exterior design and interior furnishings the style and taste of its era. Bradley Delehanty designed it and Elsie Cobb Wilson did the decorations. Its walls are of shingles painted white. An entrance door that faces the garden has been designed after the general type found on Long Island. From the side porch a covered path leads to an outside building, built in the same style as the house, which serves as a study and an extra living room

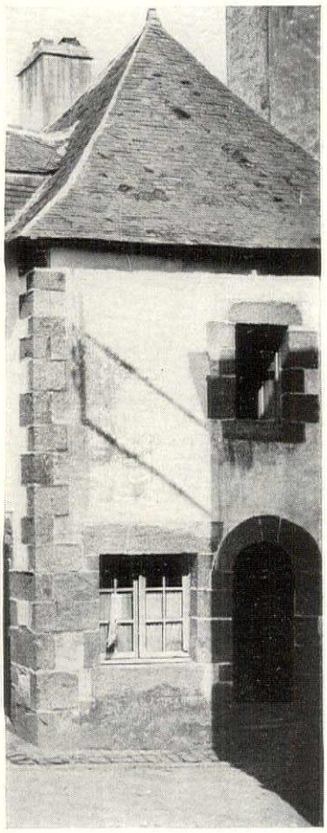


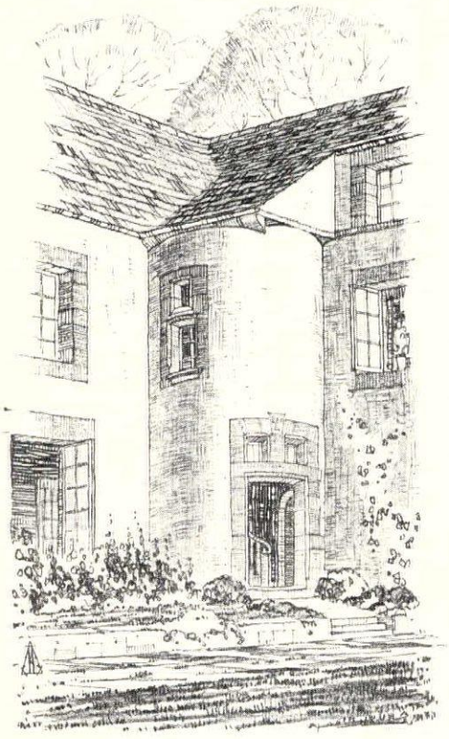


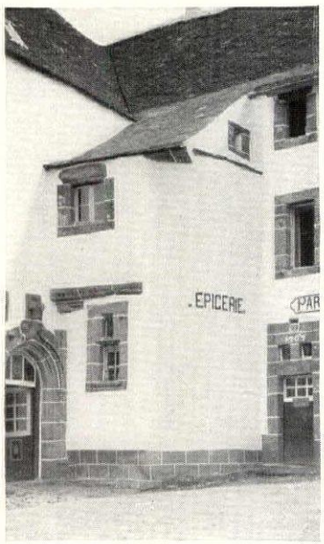
One large room serves for both dining and living room. On its walls is a landscape paper with gray ground and green foliage. The curtains are gold silk. Centrally placed against one wall stands a fine French provincial cupboard lined with a yellow flowered chintz. The armchairs, which are French provincial also, are covered in red chintz; an American Empire sofa has a covering of old gold fabric

A Long Island Farmhouse Continues Its Tradition

Bradley Delehanty, Architect



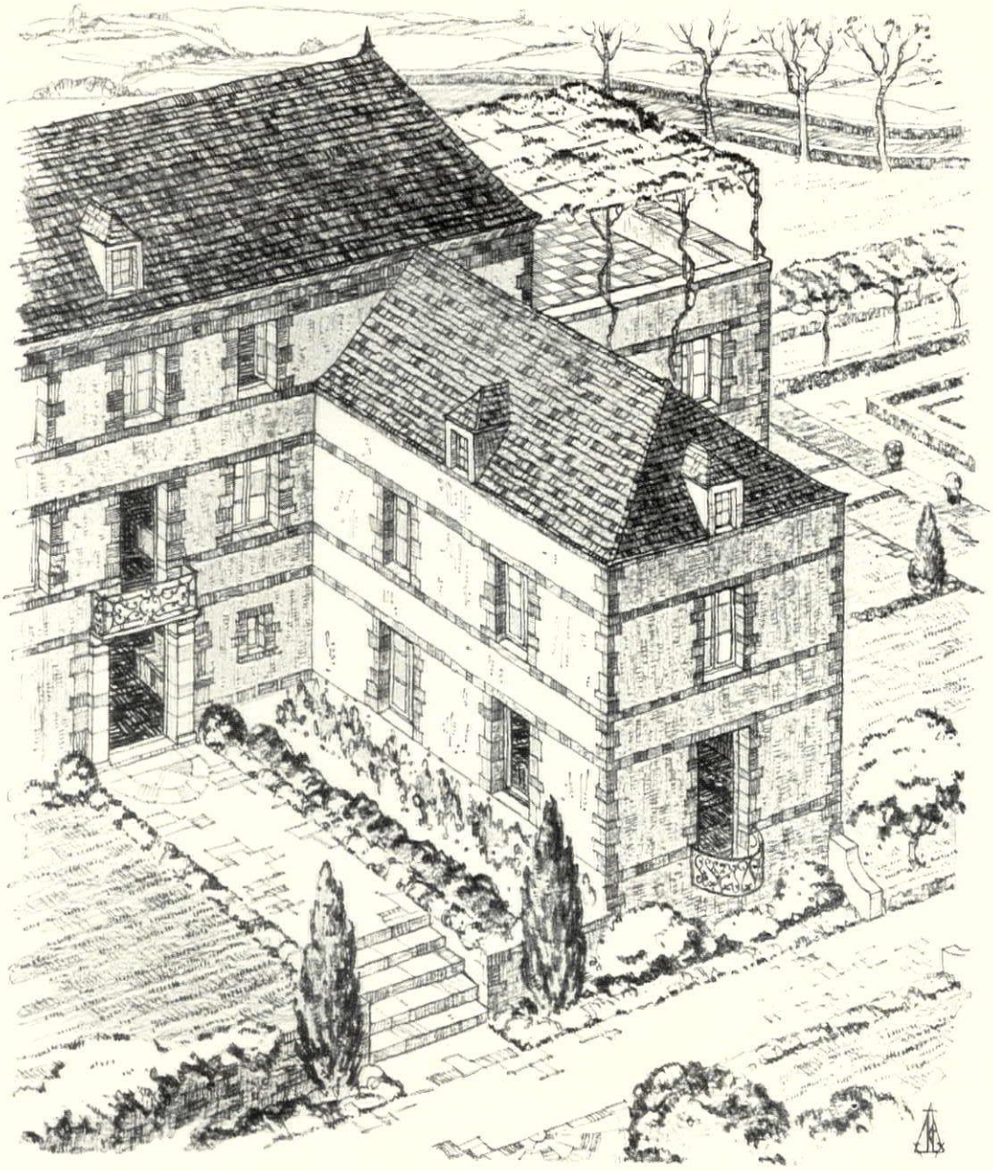




The delightful effects obtainable through the use of walls which combine plaster and stone are no better illustrated than by the portion of a house at Pont Aven, Brittany, pictured at the left above. It is difficult to conceive of stone and plaster being more simply used, and probably therein lies the secret of its real charm. In the sketch, typical French details adapted for American use have been assembled upon a rather large residence employing walls of authentic Breton precedent

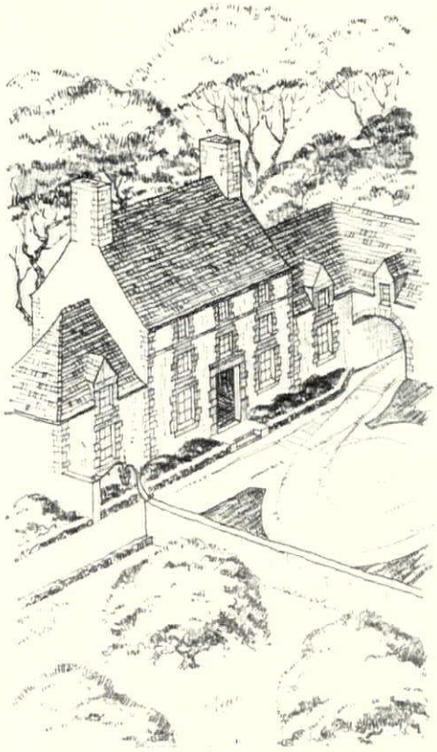
A desire for a projecting circular staircase is often given up because the cost of the customary conical roof is found to be prohibitive. The photograph at the left illustrates an original assortment of design features seen from a courtyard at St. Jean-du-Dought, where the inexpensive means of extending a house roof directly down over a circular tower proves a practical as well as an interesting detail. Alongside this is sketched an adaptation as it might be used in this country

Distinguished Features Of Breton Architecture



For the large rambling house of varying heights and many units, which consequently has a tendency to appear restless instead of unified and reposeful, the horizontal band courses of the Concarneau, France, house at the right above offer a simple solution. Accenting the horizontal has the effect of bringing a structure into closer relation with the site, and, when the horizontal accent is continued through all units, of joining the various masses together into one finished composition

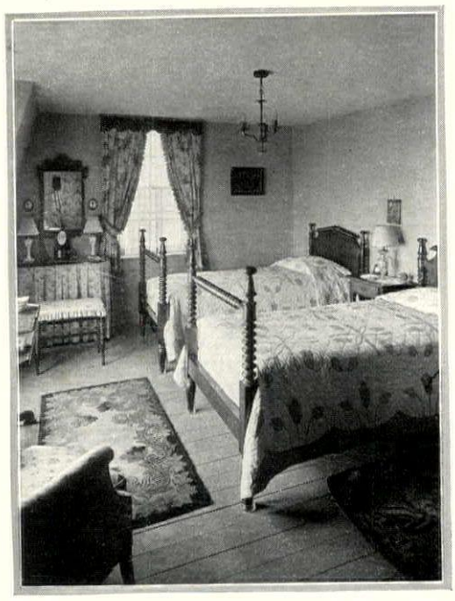
The pitted gray granite stonework of another Concarneau residence presents an unusual means of joining first and second floor windows to overcome an undesirably low aspect. For such informal American houses as the one at the right, the vertical emphasis of this Breton detail will be helpful. Stucco texture is important—when too smooth, walls acquire severity and if extremely rough they appear consciously striving for effect. Photographs and drawings by Gerald K. Geerlings



Provide Inspiration For Our Residential Design

Spool beds of American origin, especially when in maple, give a truly rural atmosphere to country bedrooms. Here the walls are blue-green paper and the apricot chintz has Early American scenes. Elsie Cobb Wilson was the decorator

For small rooms, low-post beds are in better scale than high four-posters. In this room they are set on a gray floor spattered pink and green. Walls, woodwork and ceiling are soft pink apricot. MacAlister and Alvord, decorators



A sense of added space is given this bedroom by the modern lattice paper. Against its background are set low, painted beds with cane head-boards and a dressing table, stool and an armchair, all covered in a flowered chintz. As there is so much pattern in the room the curtains are made of a plain glazed chintz. Loebl, Schlossman & Demuth, architects

Simple Taste For Country Bedrooms

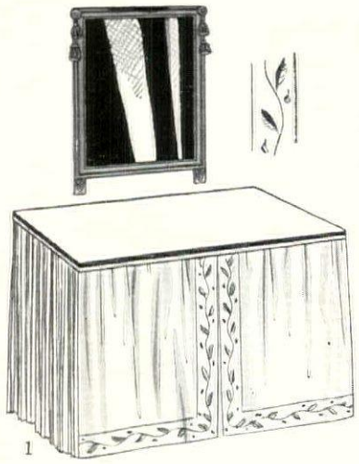
For a room in the Early American taste, no type of bed is so attractive as an ample four-poster, provided the room affords sufficient space. If a light airy effect is desired, hangings may be of organdy, dotted Swiss, voile, net or the new rayon voile with contrasting dots. More sophisticated are curtains and valances of flowered chintz, linen, silk, sateen, or a combination of materials

The pictures on this page show two outstanding types of four-poster beds. In the upper illustration the bed is mahogany with reeded posts and a square tester; hangings are plain tone taffeta. Below is an earlier type, of maple, with curved tester hung in dotted muslin edged with cotton ball fringe. Both are in the C. V. Rainwater residence, Atlanta, Ga. Ivey & Crook, architects

Tebbs & Knell

Four-posters In The Early American Manner

2



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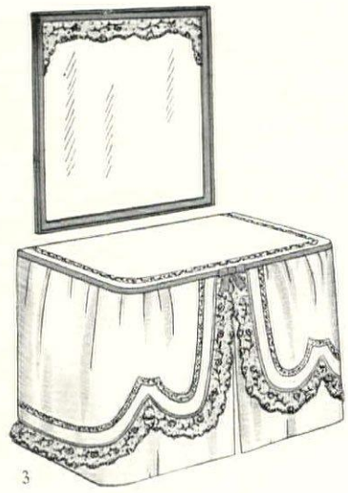
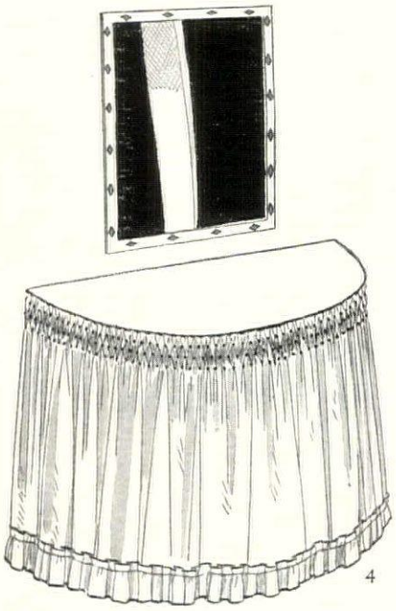


3

EMBROIDERED

1. Light yellow taffeta, with band of embroidery in chartreuse, salmon and green forms the skirt of this dressing table. The ends are of plain taffeta, plissé. 4 yards of taffeta are required



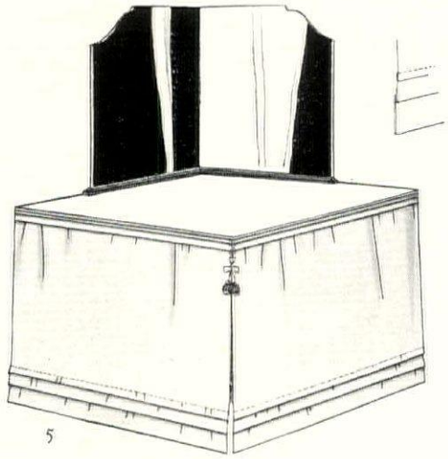
4

BALLED

2. Yellow chintz with red ball-fringe around skirt top, sides and bottom. On front and bottom panels separate balls are sewed. Mirror may be rustic wood or Italian painted. 3½ yards of chintz

LACED

3. Cream soft moire with thin black thread lace. It requires a 3 inch ruffle and a 1 inch insertion. The skirt is slightly frilled. The top is finished with a soft yellow velvet ribbon. 3 yards moire



5

SMOCKED

4. Magenta silk smocked in emerald green, with box-pleated ruche bound in green, 3½ inches. Mirror with wall paper border in green and magenta. 4½ yards magenta and ¾ yards emerald

TUCKED

5. A blue chintz, diamond draped table designed to go in front of a window. The tucking is 1½, 2½ and 3½ inches deep. Slight fullness gives best appearance. Table covered at back. 3¾ yards

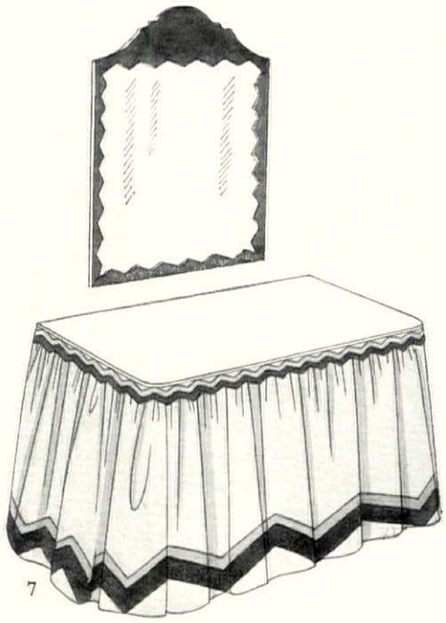
6

RUFFLED

6. Green organdie, with 2½ inch plissé ruffle at top of skirt and 3½ at bottom is the simple style of this dressing table. It is lined with green sateen. Mirror has green stars. 4¾ yards of organdie

BANDED

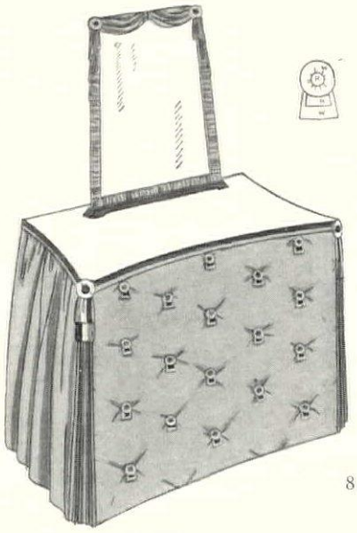
7. Tan chintz with a 3 inch band of blue and 1 inch of peach at the bottom. A narrow banding of both colors at top of skirt. Blue painted mirror. 3 yards tan, 1¼ yards blue, ¾ peach



7

A Dozen and One Ways to Drape A Dressing Table

Designed By Agnes Foster Wright



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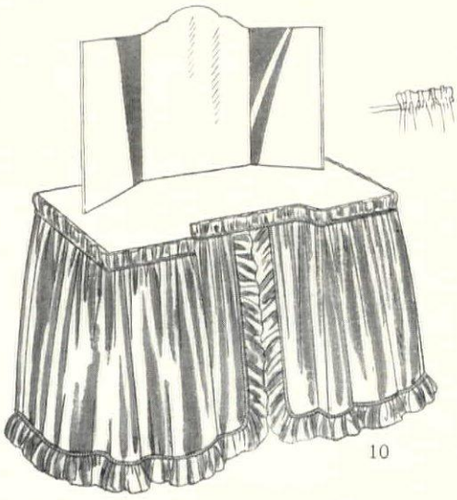
9

These tables are 30 inches high and vary from 16 inches to 29 inches deep and from 27 inches to 36 inches long. Materials are approximated at 50 inches wide when yardage is given



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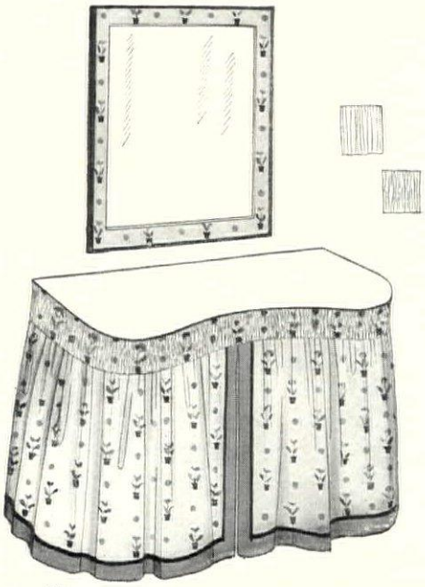


11

TUFTED

8. French blue silk with red and white rosettes as indicated in detail. Corners are pleated; no fullness in skirt, which is lined with flannel. The mirror is draped in blue. 3½ yards blue silk needed

QUILTED

9. Lavender chintz quilted in plum stitching, either by hand or by machine and bound in plum. Skirt very slightly frilled and put on with band of plum at top. 3 yards of chintz are needed

CORDED

10. Apricot taffeta, with skirt corded at top with a 1½ inch heading, and a 3 inch ruffle corded at the bottom. The skirt is made quite full and the ruffle scant. For this use 4½ yards of taffeta

GATHERED

11. Figured chintz gathered at top, with 1½ inch binding of green and a red piping is the simplest kind of dressing table to make. Mirror covered in chintz. Three yards chintz, 1⅓ yards binding

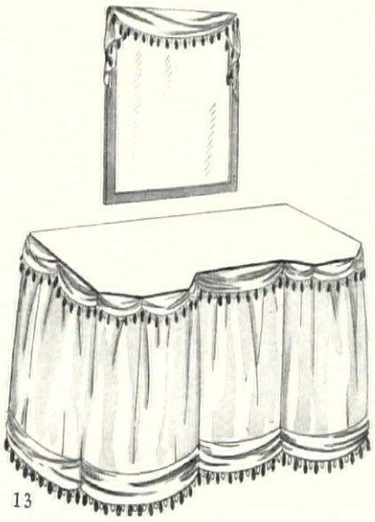
PUFFED

12. Figured silk with 1½ inch puffing at top of skirt, 1 inch puffing 8 inches from the bottom and 1¾ inches at bottom. The puffing is also tacked around the mirror as a border. 4 yards of silk

BEADED

13. Light blue and white changeable taffeta with blue and white opaque beads sewed on the draped silk swags makes a lovely combination. The skirt should be very slightly frilled. 4¾ yards silk

12



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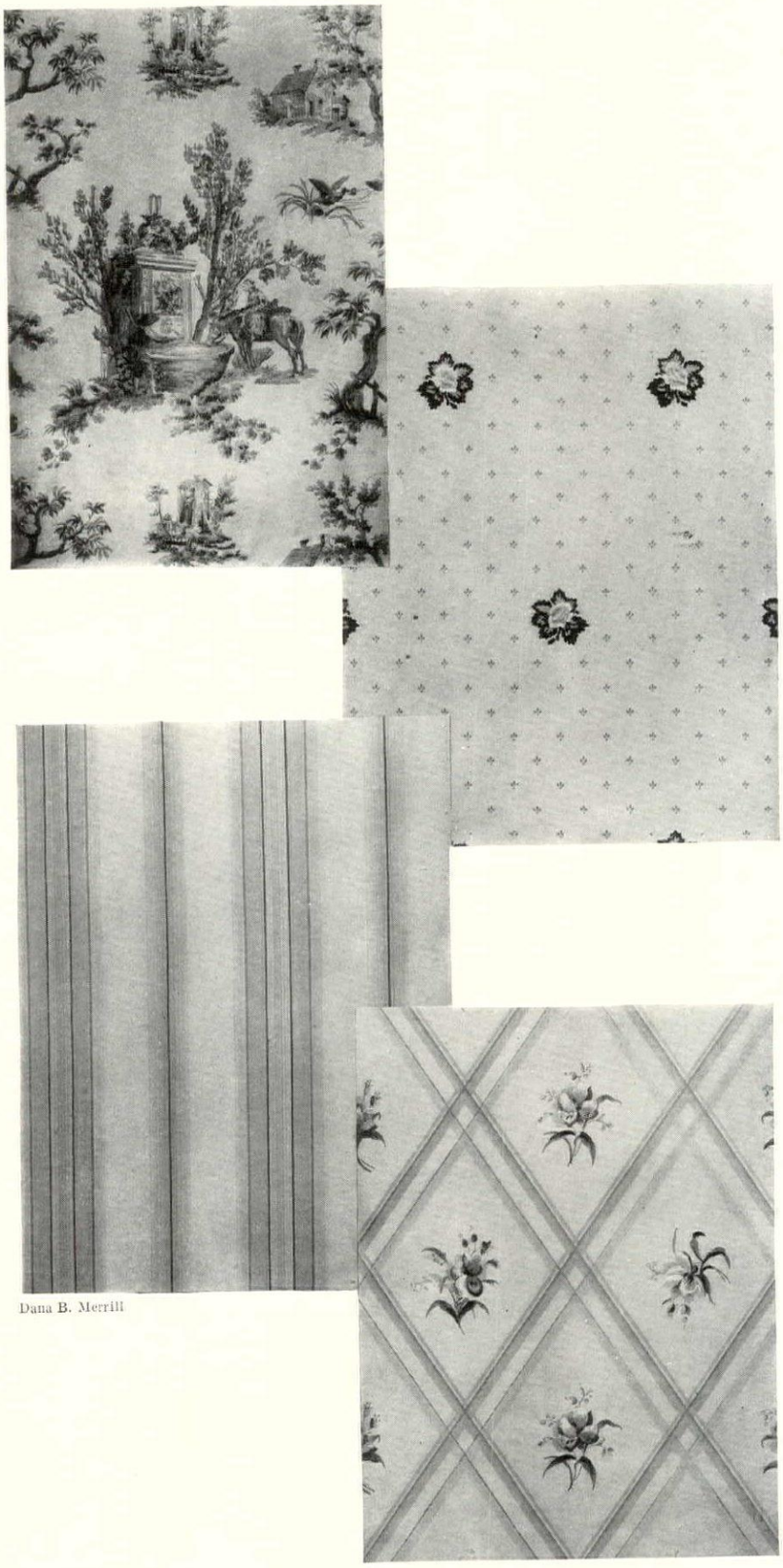


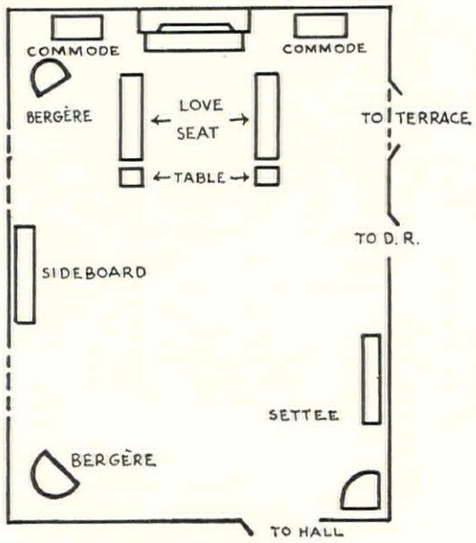
Dana B. Merrill

Wall Papers Suggest Schemes For French Provincial Rooms

Katherine Morrison Kahle

THE exterior of the picturesque Norman cottage type house, with its freshness and originality, its white stucco towers and altogether winsome mien, gives the beholder a suggestion of the charm to expect within. Often it is with some disappointment that one crosses the threshold and finds a bare, colorless interior. Whitewashed stucco walls when used in peasant houses on French soil were enlivened and warmed by colorful textiles and much shining copper. Contrasted with these, modern plaster walls often give a cold, unhomelike effect because of the absence of strong warm color. When we possess such interiors there is nothing which will so quickly create warmth and a lived-in atmosphere as the use of figured walls.

Indeed, the architecture and simple homelike warmth of the French provincial house immediately suggest the use of wall paper. Wall paper, like the peasant house itself, had an humble origin. It was invented to take the place of sumptuous textiles and was called the "tapestry of the poor". With wall paper indigenous to French soil, and with long years of popular use in French houses, it is only natural that we find a long and varied list of patterns and colors to choose from, for the simple cottage type of



House In Yellows

Yellow is the main theme of one house where the color scheme was inspired by wall papers. Living room paper, cream toile de Jouy with tan and mauve; dining-room, yellow with brown and white flowers; hall, green and orange stripes on dull white; bedroom, blue, mauve and white flowers in lattices on warm yellow

At the right is a suggested plan for the arrangement of the furniture in the living room of the house in yellows. The color scheme and a list of the various pieces of furniture and other furnishings for this room are mentioned in the accompanying article, as are those for hall, dining-room and one bedroom

house as well as for the more pretentious mansion. There are the rococo patterns of Louis XV, with bow-knots and medallions and cartouches, and landscape and pastoral scenes. The pastoral sentiment is also portrayed in the delicate *Toile de Jouy* papers. Then there are the more dainty stripes and graceful garlands of flowers of the period of Louis XVI, and the stars and wreaths and simple diaper patterns, large and small, of the Directoire and Empire periods.

The following suggestions for the furnishing of two houses in the French provincial manner are based upon furniture and materials available in the shops. In every instance the wall paper has been chosen first and forms the basis of the decorative scheme. Not only is the color scheme harmonious in each room but particular thought has been given to the color relation of adjoining rooms. In each house a scheme of decoration is suggested for a hall, living room, dining-room and bedroom. The predominating color of the first house is yellow, that of the second, green. Papers for the former are shown on the opposite page along with a suggested arrangement of living room furniture.

HOUSE IN YELLOWS

HALL

Wall Paper: Stripes of green and orange upon a dull white ground.

Trim: White slightly antiqued.

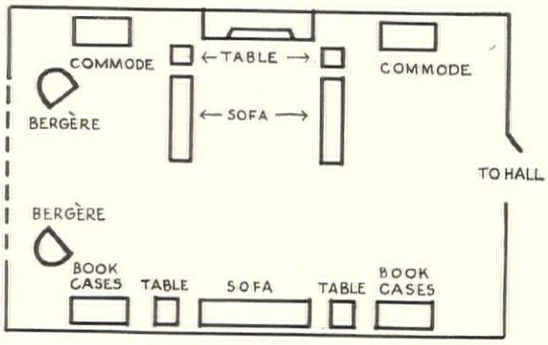
Curtains: Chintz with yellow ground shading into orange, and diamond pattern of blue-green cords and tassels.

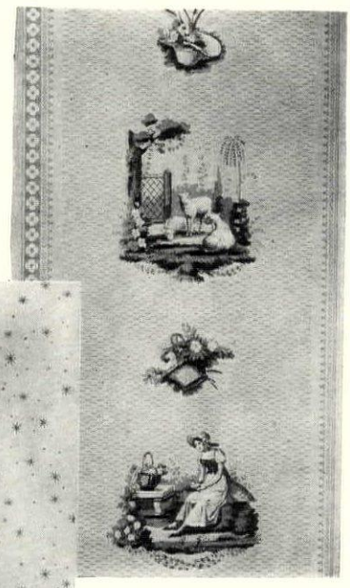
Floor: Deep blue-green tiles or linoleum.

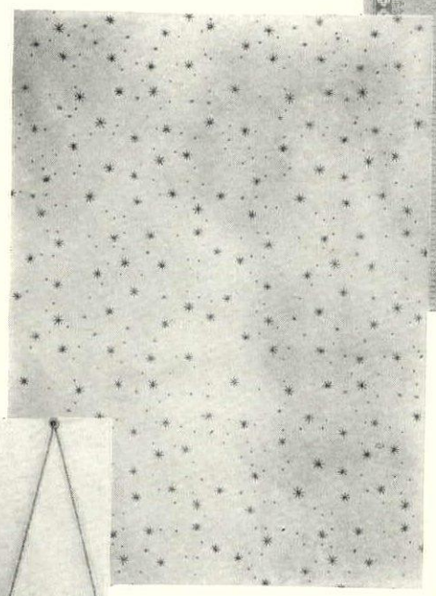
Furniture: French provincial service table of oak with a brèche violet marble top, antiqued. Carved wood mirror finished in water gold with raised ornament in color. On either side of the table is a Norman chair of oak with cushions to match curtains.

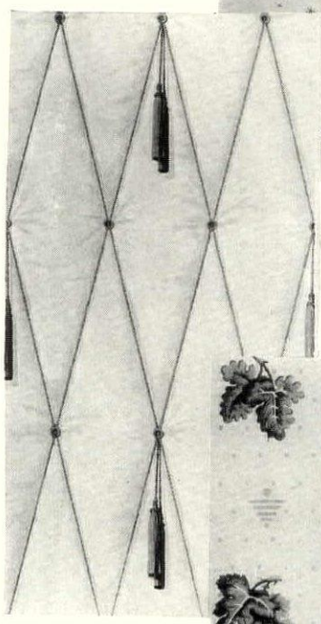
Lighting Fixture: Tin painted orange.

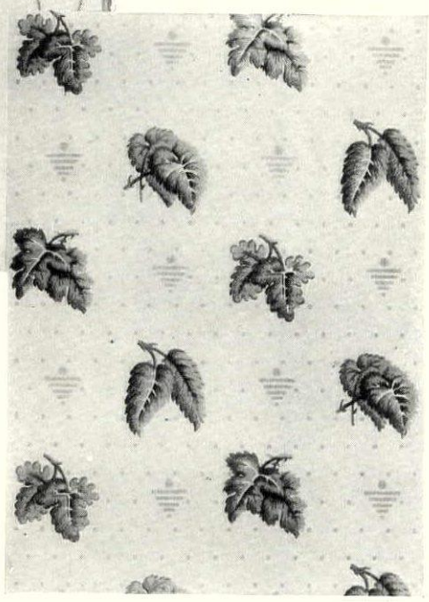
(*Continued on page 96*)











House In Greens

Green is the predominating color of this house. Dining-room paper, pastoral design in dull red and green on taupe; bedroom, gold stars sprinkled on robin's egg blue ground; hall, green cords and tassels on tan; living room, green leaves with silver dots and lines on white

To the left may be seen a furniture arrangement plan for the living room of the house in greens. Schemes and a description of this room, the hall, dining-room, and a bedroom may be found on page 96. Wall papers illustrated on these pages are from Richard E. Thibaut, Inc.

The Gardener's Calendar For July

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season.

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Garden Success There is a time for all things: a time to tend some graceful plant, as well as kick a football; a time to store the heart with gentle attachments and refined tastes, as well as to run and row; a time to develop the intellectual as well as the physical powers.—*Dean Hole*		1. There is no sure cure for the Potato blight, once it gets started. It can be prevented, however, by spraying the plants about once in three weeks with Bordeaux mixture. It is a good plan to put arsenate of lead in the spraying mixture to destroy the destructive Potato Beetle.	2. Sir Lawrence Weaver born, 1876. Peach curl develops about this time of the year. It is well to checkmate it by spraying the trees with a combination of Bordeaux mixture and arsenate of lead. Pick off and burn immediately any leaves which may prove to be infected.	3. Do not neglect to protect the Strawberries from the inroads made by the birds. An old tennis net properly spread will answer the purpose for small beds. For larger plantings, special protecting nets can be bought. Sometimes scarecrows prove helpful in keeping off the birds.	4. Independence Day. This is a critical time of year in the garden. The ground bakes and weeds are discouragingly persistent. The remedy for both troubles is frequent and deep cultivation. Don't believe the theory about deep cultivation destroying surface roots.	5. Spray all the Roses with melrosine if they are infested with Rose beetles. These slow moving, resistant and very destructive pests injure the blossoms and foliage and, of course, weaken the plants. Top-dress the bed with raw ground bone if you want good autumn flowers.
6. Third Sunday after Trinity. Blight is a disease that is very destructive to many garden crops. Cucumbers, Muskmelons, Celery and Tomatoes are among those especially subject to its attack. They should be sprayed with Bordeaux mixture every three weeks.	7. Most garden soils are partially deficient in humus, that vitally important material for plant growth. Cover crops of Clover, Vetch and Rye are invaluable for replenishing the deficiency. Sow them now wherever you plan soil improvement, and plow them in later on.	8. A heavy mulch applied to the Sweet Peas will help keep their roots cool and strong. Any rough litter may be used for this purpose. If aphis should appear on the plants, spray with a tobacco preparation. A little shade at midday will help maintain the quality of the flowers.	9. It is timely now to take some Chrysanthemum cuttings for flowering in small pots in the greenhouse. Another thing to remember is the care of the Carnation plants out-of-doors. The ground around them should be cultivated frequently and at regular intervals.	10. Plants of late Cabbage, Cauliflower, Celery, Kale and Brussels Sprouts should now be set out in the garden. Use plenty of water when transplanting them and don't forget that a little fertilizer worked into the soil will help start the plants growing vigorously.	11. Hot, dry weather encourages the propagation of all kinds of plant lice. A wide variety of plants are subject to attack by these pests, but the most susceptible are the soft foliage types. A daily inspection is advisable, supplemented by tobacco or kerosene emulsion spray.	12. To insure a plentiful supply of fresh vegetables you should now sow seeds of Lettuce, Beets, Carrots, Beans, Cucumbers, Kohlrabi, Turnips, Radishes and Endive. Use an early strain of Corn and if the soil is dry, saturate the drill or hill thoroughly before putting in the seed.
13. Fourth Sunday after Trinity. Lettuce has a decided tendency to run to seed quickly at this season. A board placed over the row, supported so it will be a few inches above the tops, will reduce the losses from this cause. The boards should be taken off during rainy weather.	14. Select three or four of the best shoots on the Tomato plants and support them by stakes or a small trellis. Remove all the other shoots and keep the number of lateral branches reduced by occasional pinching. This method of training and pruning produces large fruit.	15. St. Swithin. This is an excellent time to look over all the trees for bark scars. If any are found, cut them back to the live bark and paint the wounds thoroughly. Remove any stubs where branches have been improperly cut or decay has set in. At all times, keep watch for fire blight.	16. There is still time to start a few annuals for flowering in the autumn garden. Sow in a coldframe or sheltered bed early Asters, Poppies, Stocks, Calliopsis, Larkspur and Candytuft. Use water freely when it comes to setting out the young plants, and have the ground rich.	17. Soaking seed to hasten germination is wrong in principle and often does much more harm than good. At this time of year especially, the best plan is to soak the soil instead of the seed, before sowing. The moisture then penetrates and encourages deep roots.	18. The late Potatoes ought to be swelling fast by this time. An application of fertilizer worked into the soil will increase the size of the crop and the quality of the tubers which comprise it. Contrary to the ideas of many people, Potatoes require considerable attention.	19. Beets and Carrots grown for winter use are always desirable in the vegetable garden. Sow several rows of each now, and if the planting is done in ground which has been previously cropped, spade under some fertilizer. You can also make a sowing of Peas for autumn use.
20. Fifth Sunday after Trinity. Be very careful about artificial watering. Remember that the natural soil moisture is to be preferred if you can save it. If you must water artificially, soak the ground thoroughly and, after the surface has dried, cultivate.	21. After they have finished flowering, the Climbing Roses should be thoroughly pruned by removing a few of the old shoots and training the younger and more vigorous ones in their place. Roses of this group flower better and more profusely if they are kept within bounds.	22. St. Mary Magdalene. Onions can be improved in size by partially breaking down the tops just above the bulbs. This is best done by bending the tops over with the hand until the stems double. In doing this, be careful not to loosen the bulbs from the soil.	23. Reduce the main stems on the Dahlia plants to two or three at the most—often a single stalk is the best. Keep the lateral shoots pinched out on the flowering stems and remove half the buds. Some sort of adequate support must be provided to prevent storm breakage.	24. Henry Shaw, founder of the Missouri Botanical Garden, born 1800. This is an excellent time to sow Rutabagas for next winter's use. New ground is preferred for this crop and the plants must never be allowed to suffer from dryness. Sow the seed in drills and thin out.	25. St. James. Make preparations now to move evergreens next month. The beds where they are to go should be marked and the arrangement of plants determined beforehand, as it is important that the trees shall not lie around after digging. Drying of their roots is fatal.	26. St. Anne. If you have not sown Peas for a fall crop, get them in now. Other cool crops such as Spinach, Radishes and the large heading types of Lettuce and Endive may now be planted. This is about the last call for sowing Beets, Carrots and winter Radishes for the table.
27. Horatio H. Hunnewell born 1810. Are you getting full value from the products of your vegetable garden? Do you gather the crops daily while they are in the best condition, using those you require for the table and putting the balance away in glass for next winter's use?	28. Don't allow any newly set out plants to suffer for lack of water. All new nursery stock should be saturated weekly during dry weather, and the soil moisture conserved by a mulch of rough litter several inches thick. Artificial shade will help, where it is practicable.	29. If you are not already familiar with it, practice summer pruning on the fruit trees. Pinch back the most vigorous shoots and remove all the thin, weak interior branches. This advice applies to trees of fruiting age. Others of smaller size need different treatment.	30. James H. Stark, nursery man, born 1792. Weeds in the lawn are very conspicuous now and many can be readily removed. One successful method is to have some weed killer or gasoline in an oil-can, dropping a little in the center of each weed. This is easier than pulling them.	31. Strong young Strawberry plants set out now will fruit abundantly next season. Be sure you order both staminate and pistillate varieties to assure fertilization of the blossoms. Prepare the bed thoroughly by double digging, using well rotted manure to enrich it.	☽ First Quarter, 2nd Day, evening, W. ○ Full Moon, 10th Day, evening, E. ☾ Last Quarter, 18th Day, evening, E. ● New Moon, 25th Day, evening, W.	

As Old Doc Lemmon Was Telling Us The Other Day—

"Ye can talk all ye've a mind to 'bout how far ahead o' the old days we are now, but ye can't git around the fact thet in some ways we've backslid purty bad. Joe Sheffield an' me was a-talkin' 'bout it only last evenin', an' by the time we'd sot an' drunk nigh a pitcherful o' three-year-old cider I want to tell ye we'd proved the p'int.

"Ye see, Joe he'd stopped by to ast did I know where he could git some genuwine old-fashioned softsoap—seems Maggie hed been pesterin' him for it b'cause she hed some house-cleanin' to do an' knowed there ain't none o' the new fangled kinds thet can hold a candle to the old stuff. 'She's all het up,' says Jo, 'an' it looks like she ain't a-goin' to cool off much less'n I can git her some.'

"'Wal, Joe, in thet case,' I says, 'there's jest one thing for ye to do: visit with me a spell an' swaller 'nough hard cider so's she'll think ye're jest as upsot as her. For ye can take it from me there ain't a pound o' real softsoap been made 'round these parts in ten year. It's one o' the lost arts, Joe, an' there ain't no manner o' use lookin' for it no further.'

"So with thet I fetched the pitcher an' couple tumblers, an' we talked 'bout this an' thet, an' after whiles we got to goin' 'bout old Bill Hankins an' how he used to make soap for half the folks in the Valley.

"Reckon I never will forgit Bill's b'ilin' vats—the smell of 'em's in my nose yet, though they ain't been used since he died away back afore the War. Warn't never no doubt when Sat'day came in them times, for thet was Bill's day for tryin' out the taller an' old scrap an' whutnot, an' ev'rybuddy in ten mile knowed jest whut was a-goin' on. I never seed a worse smell nor one thet soaked into things more. It spread over the hull blamed township an' I allus kind of expected to see the leaves fall off'n the trees an' the corn shrivel on the stalks from the plumb, downright stren'th of it. But the soap Bill used to peddle 'round the next week—man, there ain't never been nothin' like it for cuttin' the dirt!

"An' now poor Bill's gone an' his art's gone with him. An' all Joe Sheffield an' I can do 'bout it is set an' drink hard cider an' tell each other thet the old ways are goin', one by one."

Such Pea Soup as only Campbell's French chefs can make!

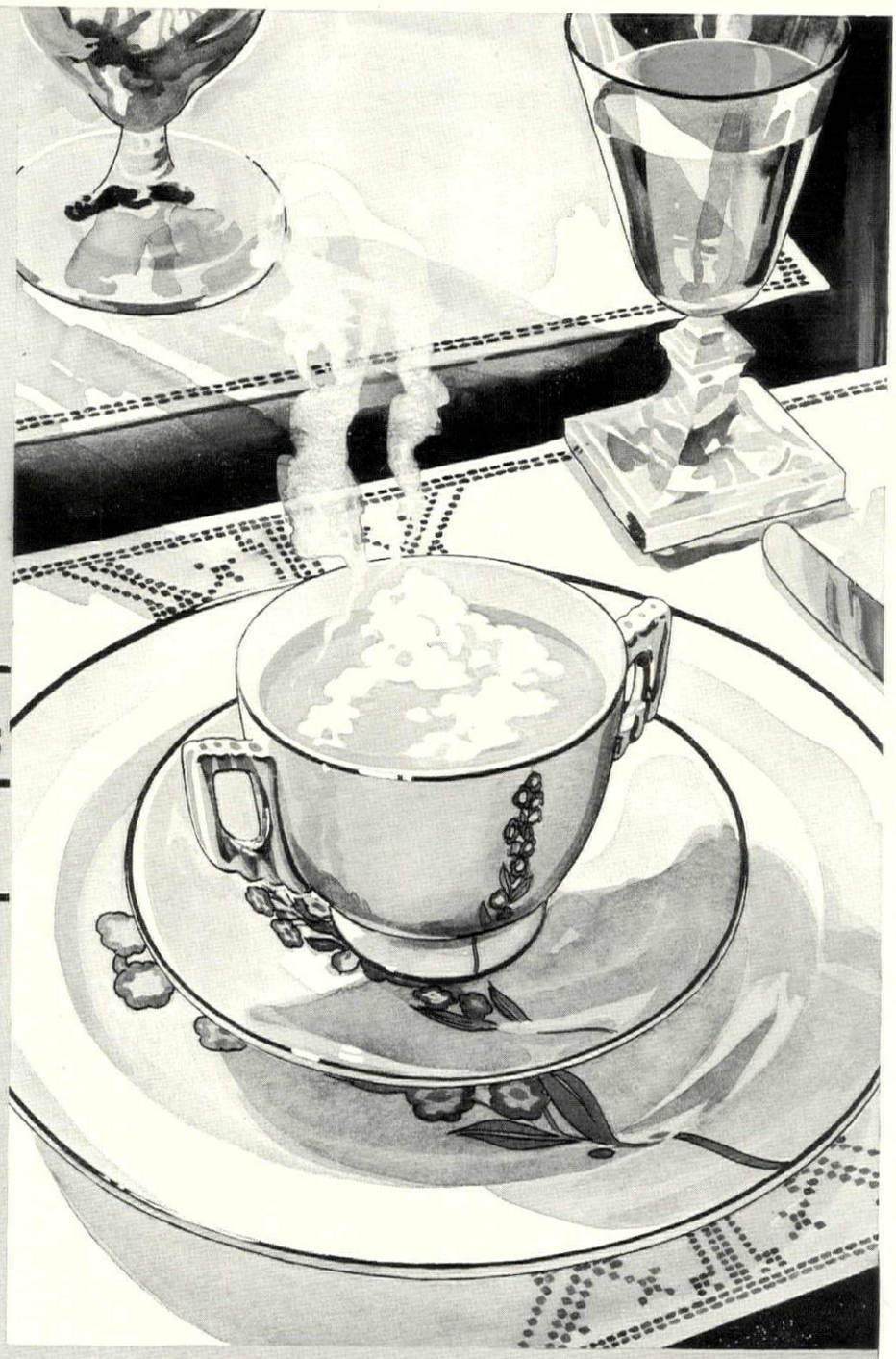
In the home where high social standards prevail, Campbell's Pea Soup does a double duty.

It is blended with such a truly French distinction, that the hostess is proud to have it as her unfailing adjunct.

It is so rich in the wholesome vegetable food, so important to the growing child that it is considered by many to be an indispensable item for the family table.

And when creamed, according to the simple directions on the label, Campbell's Pea Soup is all the more prized both for its delicate, appealing flavor and its exceptional nutriment. 12 cents a can.

LOOK FOR THE
RED-AND-WHITE LABEL



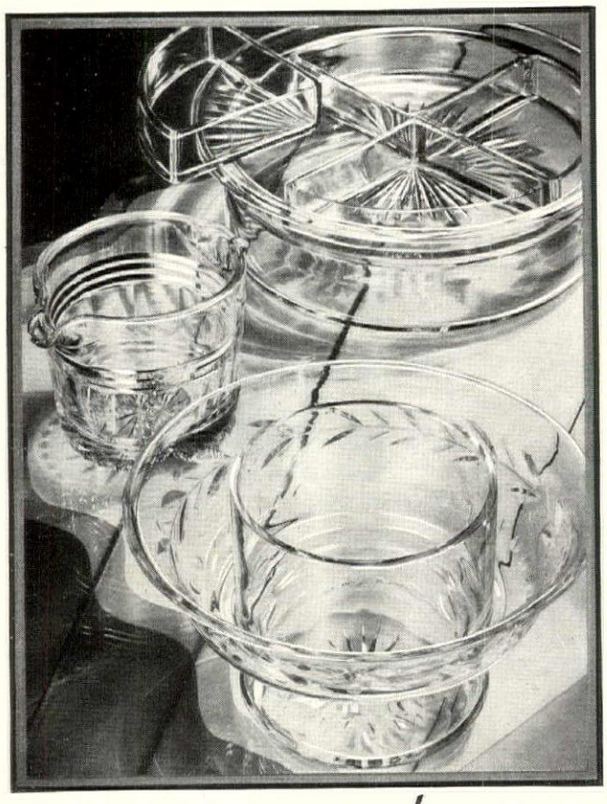
Your choice . . . Every soup you ever want, at its delicious best!

Asparagus	Clam Chowder	Pea
Bean	Consommé	Pepper Pot
Beef	Julienne	Printanier
Bouillon	Mock Turtle	Tomato
Celery	Mulligatawny	Vegetable
Chicken	Mutton	Vegetable-Beef
Chicken-Gumbo (Okra)	Ox Tail	Vermicelli-Tomato

MEAL-PLANNING IS EASIER

WITH DAILY CHOICES

FROM CAMPBELL'S 21 SOUPS



Iced!
DAINTIES

As EVERY clever hostess knows, the lively sparkle of crystal and ice works wonders in reviving heat-jaded appetites and bringing new charm and freshness to summer tables.

Here are crystal containers, cleverly designed with a separate ice compartment, that foods may be displayed more daintily and served more temptingly.

Picture these lovely transparent dishes on *your* table, filled with luscious fruits, appetizing hors d'oeuvres and freshly cracked ice—reflecting prismatic jewels from the sunshine, or agleam with the glitter and sparkle of candlelight.

As refreshing as crisp napery and newly cut flowers, these pieces are doubly interesting to discerning hostesses because they are exclusive with the House of Plummer.

Illustrated above is a circular crystal Hors D'Oeuvre Dish, our own creation. It has 4 individual trays and compartment for ice—$20 . . . A Fruit Cooler with flare-shaped bowl and inner lining for iced fruits—$16 . . . An all-glass Ice Tub—$10.

MAIL ORDERS PROMPTLY FILLED

Wm. H. PLUMMER & Co., Ltd.
IMPORTERS OF
Modern and Antique China and Glass
7 & 9 East 35th Street, New York
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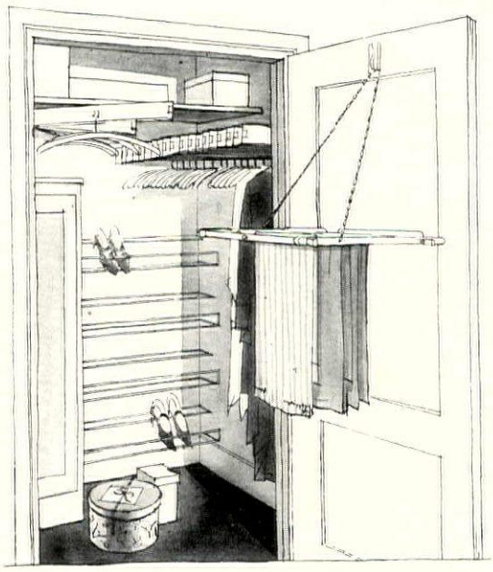


Trousers as well as skirts are readily accommodated on a hinged rack attached to the inside of the closet door. Rack and contents rise flat against the door where they will be out of the way

Closets For More Convenience

(*Continued from page 56*)

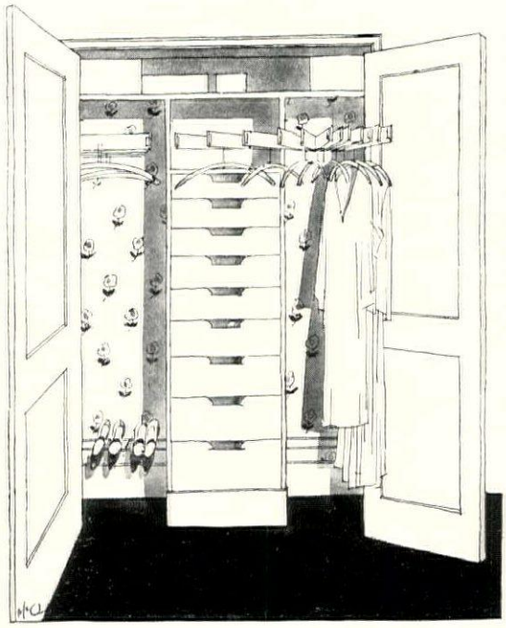
plete. "Everything within easy reach" is the slogan of the time-saving modern closet. Or a compact sewing table with chair may offer the equipment for the stitch in time as clothes are put away or taken from their hangers.

But with limitations of size or cost in modern home construction, the windowed closet is far from universal. Enterprising architects have developed a sixth sense which enables them to find space for small closets where apparently no space was before. In some types of houses, the long deep closet with single door is the only solution. A shallow receptacle with double doors, in another home, may be all that fortune can grant the possessor of an extensive wardrobe.

If the closet is deep, a good light should be one of the first requisites. This can be arranged to turn on automatically when the door opens. Where a wall light is used or a drop fixture suspended from the ceiling, the socket can also serve the little oxygen machine which in a few moments time will wonderfully freshen a space habitually closed. Or an electric fan can be substituted periodically to effect a thorough and satisfactory ventilation. And an unobtrusive little device dispels its aromatic breath to the intense discomfort of Milord the Moth.

To serve its purpose of complete protection, the closet must be as nearly dust-proof as it is possible to make it. Weatherstripping will keep the window snug; doors must fit tightly; raising the closet floor an inch will prevent floor dust from slipping in.

(*Continued on page 90*)



One of the convenient developments in clothes hangers is a set of fan-like arms which swing out to make all garments equally accessible. Also made with stationary back

Find the Movie Star in Your family

Playing in the sand, acting parts in stories they make up themselves. Take movies of the youngsters now . . . in pictures they stay always young.

Your own children . . .

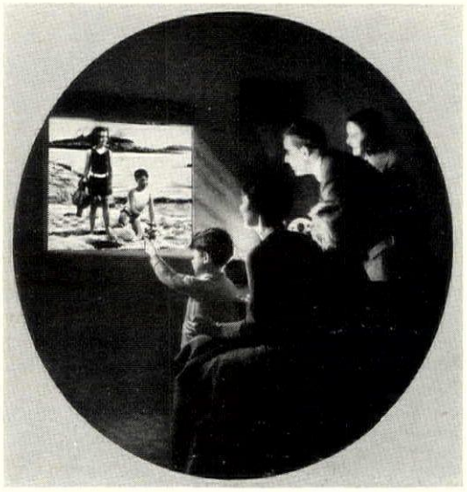
starring in your own movies! There's the finest fun in all the world!

BROTHER thundering along the beach in a game of his own devising! Sister seriously building castles of sand, to be peopled with imaginary families.

What form of entertainment can match it? What pleasure compare? Your own children . . . stars of your own movies . . . to have and to treasure, to see again and again and again, long after that day on the beach is forgotten.

You need no one to tell you how to make interesting movies of your family. No need to worry about properties, atmosphere, scenery. Just take Ciné-Kodak along, press a lever and the picture is made, your vacation preserved for all time.

Ciné-Kodak is the simplest of home movie cameras. You look through a finder and press a lever. Exposed reels go to the nearest Eastman processing station . . . and in a few days you have them back, ready to show in your Kodascope projector. No charge for developing; that's included in the price of the film.



And when the films come back developed . . . what a thrill! There are your children on your own silver screen, smiling, jumping, running, just as in real life.

Before you leave for your vacation this summer, let your Ciné-Kodak dealer demonstrate the Ciné-Kodak. He has typical reels actually made with it. He'll gladly explain both camera and projector . . . show you Kodacolor, too, home movies in full color made as easily as black-and-white.

Yes, see him . . . by all means. He has complete outfits . . . camera, projector, screen, everything . . . for as little as $143. Eastman Kodak Company, Rochester, N. Y.

Ciné-Kodak

SIMPLEST OF HOME MOVIE CAMERAS

The Gobelin motif

THE Gobelin Service offers you the fascinating designs and rich colorings of a rare Gobelin Tapestry, transferred by gifted artists, to Spode Porcelain.

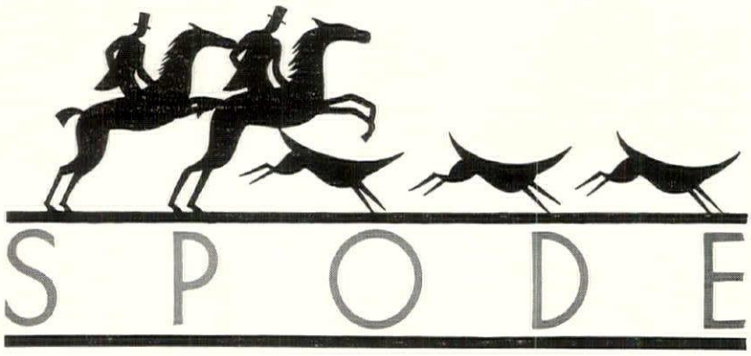
It serves, therefore, both as a charming memento of the famous Louis XIV Period and as a perfect example of that exquisite Bone Porcelain which has graced Europe's most distinguished tables since the days of George II.

Families of artistic discrimination will favor this service both for its exotic decoration and for the intrinsic beauty of the fine porcelain from which it is made.

Gobelin, like other Spode Services, enjoys such a distinguished and well authenticated ancestry that its appreciation by posterity is assured.

Shall we send you the name of the dealer nearest you? Copeland & Thompson, Inc., 206 Fifth Avenue, New York City.

By appointment to His Majesty, The King and to H. R. H., The Prince of Wales.



Closets For More Convenience

(*Continued from page* 88)

A luxurious yet highly practical development in the well dressed closet is the sheathing of walls, floor and ceiling with cedar paneling. These fragrant chambers may be suited to a slender purse in the simple closet with plain shelves or made elaborate and costly with spacious cupboards and fine cabinetwork. The panels are applied right over the plastered walls, no studding being necessary.

Skilled designers, with the counsel of architects, have developed the interior fixtures for the modern closet until they present the most compact examples of hanging and storing efficiency. In place of one rigid bar across the closet, with ample waste space on either side, sliding or swinging carriers can now be adapted to any type of closet, bringing the complete wardrobe into view at the touch of a finger. In one model, the hangers on their fan-like arms swing in an arc right out of the closet, making the garment farthest back just as accessible as those in front. This type may be ordered with a stationary back also, if the swinging feature is not adapted to the particular closet. In the deep closet, a straight gliding expansion rod easily slides the hangers straight outward.

A convenient and most attractive way to finish these constantly used garment hangers is to cover them with velvet. The soft pile prevents marking of the shoulders and the clothes will not slip off the hanger as they often do on a smoother surface.

New usefulness is given to door or wall space by a skirt rack which swings vertically out of the way by means of an adjusting chain, after skirts have been placed upon it. Open shoe racks take the place of solid shelves, keeping the shoes in plain view on their dustless bars. Or shoe trees with hooks can eliminate the use of shoe racks altogether.

INGENIOUS HANGERS

All the labor is taken out of packing by the ingenious arrangement of one manufacturer who provides interchangeable garment hangers for closet fixture and wardrobe trunk. Hanger and contents are transferred complete from one receptacle to another in place of the old time-consuming ceremony of packing.

The furnishings of the closet are of course dependent on its size and purpose. If small and absolutely dust tight, no further protection need be given dainty frocks than the closing of the door. But if the closet is used as a dressing nook, the many charming garment bags, which so greatly enhance the decorative scheme, will afford complete protection to either individual garments or a group of several costumes. Two-toned glazed chintz with trimmings of contrasting color can be worked into any color scheme, while their practical shiny surface sheds dust and protects the contents. More severe bags of linen are in key with strictly tailored garments, and transparent and colorful containers have the recommendation of revealing their contents while affording them complete protection. Shoe bags for safeguarding dainty slippers, hat protectors and a laundry bag for the "casual" pieces complete the ensemble in furnishing the closet.

A less efficient but convenient means of protecting a number of garments in a large closet is by means of curtains of chintz or linen, which run easily up or down on the window shade principle. So many charming effects and practical conveniences can be worked up for the individual needs of any particular person that one specialist has achieved great popularity by making up special designs in selected materials to suit any temperament.

The smartest of dainty hat stands keep modern millinery in shape when not in use. And if shelves to hold these space-demanding articles of apparel must be inaccessibly high, a tiny four-legged stool with long stick handle will bring them within reach.

For dressing rooms of every type, from the simplest in decoration to the most elaborate, there are specialized cabinets for stockings and other intimate apparel. Some of these are shaped like miniature closets with doors; others are arranged in drawer units of the exact size needed for the different pieces. A convenience for the studio or small bedroom is a new type of closet storage box for suit, hat or shoes, covered in hand-blocked cotton in dark tones to harmonize with an India print bed cover.

FOR MEN

Dainty outfits have no monopoly on convenience and efficiency in their housing facilities, for these efficient devices are designed for both men's and women's clothes. The masculine closet may substitute interesting wood paneling, or paint in virile hues, for the feminized versions in chintz which form a background for Paris gowns. But the compartments are every bit as carefully planned for "himself" as for the lady of the manor. Trousers, like skirts, may swing up out of the way on ingenious racks fastened to the door. The "wearing life" of clothing is actually lengthened by correct coat shaped hangers and trouser holders designed to pull the garments into shape and eliminate the need of such frequent pressing.

For the closetless guest room, or where additional storage is needed, the small chiffonier cabinet will call forth praise indeed. For these cabinets have been designed to hold a certain number of frocks or suits with roomy drawers in proportion, to accommodate a consistent number of shoes, shirts, pieces of lingerie or what have you. All that is necessary is to give the manufacturer the particulars as to the space the cabinet can take up and the kind of clothes to go into it. He will make up the container to suit the individual desire in size, in wood finish and in interior arrangement.

With the latest styles arriving hourly on our shores and the latest ideas in everything which contributes to their care and protection being constantly offered, there is no reason why Americans should not achieve the reputation of being not only the best dressed but also the quickest dressed nation in the world.

Hand Printed Linen

In A Flemish Design of Brilliant Mastery

IN the seventeenth and eighteenth centuries Flanders and the Netherlands gave birth to a brilliant school of decorative painters, masters of the art of floral and fruit design.

In the Musée du Louvre in Paris and the Musée du Palais des Arts in Lyons are found examples of this type of painting, executed by such distinguished artists as Monnoyer, Van Huysam, Weenix, Van Dael, Berjon, Van Os and Desportes.

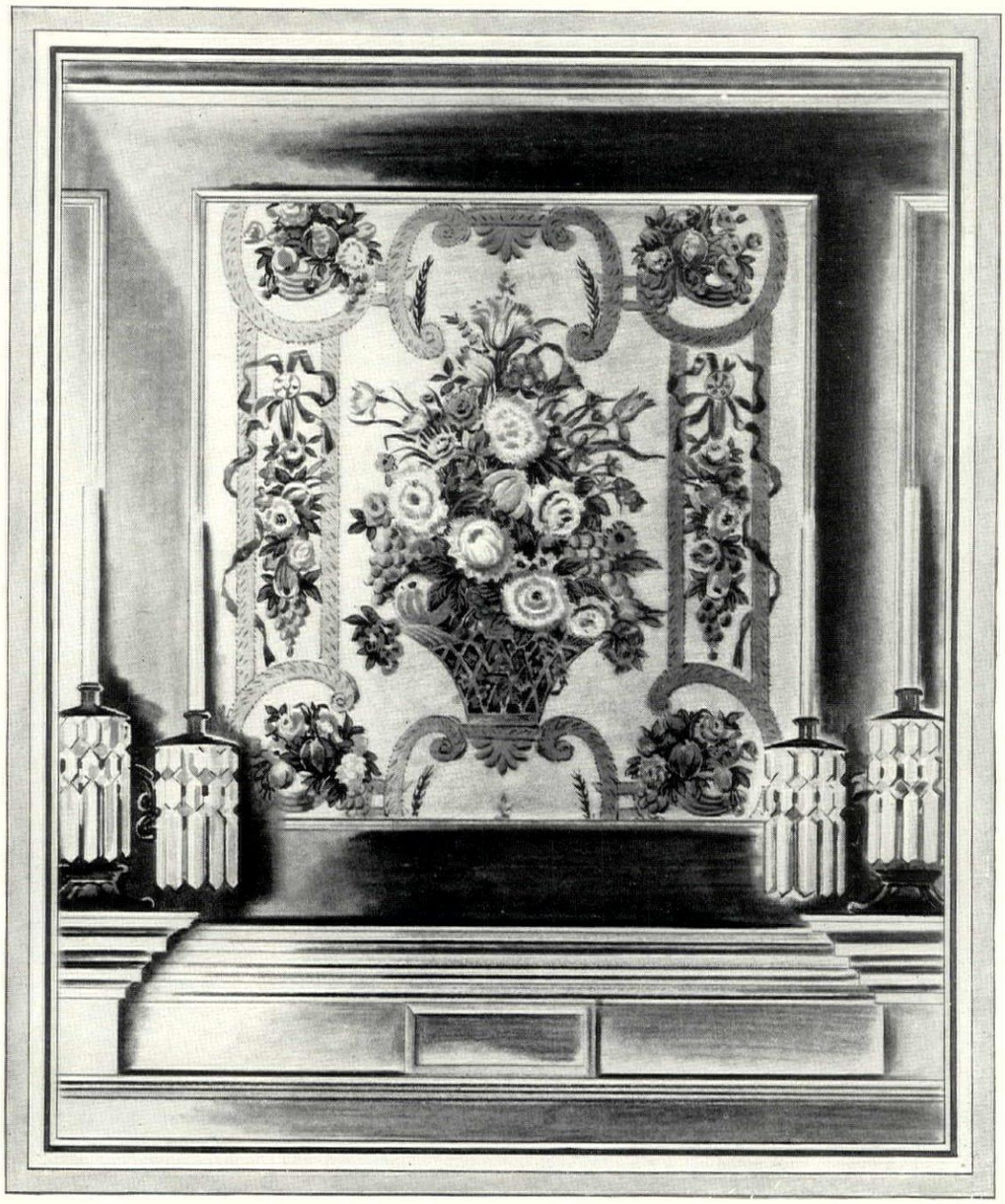
Now a composite of the most famous Flemish designs, hand printed on Scotch linen, has been produced by Schumacher. Its rich depth of tonal coloring and spaciously handled design, reminiscent of a tropical garden, lend themselves admirably to a wide range of uses.

In Schumacher collections you will find a stimulating variety of authentic designs from all the illustrious periods.

Your decorator, upholsterer or the decorating service of your department store will gladly obtain samples for you—whatever your decorating need.

"Fabrics—the Key to Successful Decoration" . . . this generously illustrated booklet suggests a wealth of decorative possibilities for fabrics. It will help you to plan intelligently with your decorator—and to discover many new sources of charm for your home. It will be sent without charge upon request.

F. Schumacher & Co., Dept. E-7, 60 West 40th St., New York. Importers, Manufacturers and Distributors to the trade only of decorative drapery and upholstery fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids and Detroit.



A striking use of this print is seen here as a panel above the mantelpiece. Green, flame, old gold, blue and amaranth on cream linen. Other colors on tête, écru, or yellow.

F·SCHUMACHER·&·CO

Surprise

Open a flat tin of fifty Lucky Strikes and you'll meet the most amusing little somebody you've seen in many a day. It's one of the Happy-go-Luckies . . . those new place cards that are cornering the conversation at so many smart dinners these days. Everyone's amused at the way the cigarettes and matches actually fit into the cards and form part of the picture.

New York's sophisticated hostesses have discovered them. Have you? Every tin of fifty Luckies has one and there are twelve in the set. They're not for sale, but you get them without cost with your tins of Lucky Strike flat fifties.

"It's toasted"

Your Throat Protection—
against irritation—against cough

©1930 The A. T. Co. Mfrs.

While the architecture of house-shaped banks was not all that might be desired, they were thoroughly efficient as banks. They were opened by a key—and the key was usually lost

"A Penny Saved . . ."

(*Continued from page* 48)

Sunday School—using other people's banks! I believe I never got as far as that with mine, however, for I discovered that, in times of financial stringency, the pennies could, with patience, be shaken out onto the bed.

I have never been able to learn much about the origin of the toy savings bank, or how old the idea is. Very likely something of the sort has been discovered in the excavation at Pompeii. I know that Scotch children had such banks a hundred and fifty years ago. They would. A number of English and Scotch potters who specialized in other things than tableware made toy banks in the form of human heads, pigs and the like, hollow and with slots in the top. Toy banks were also made of flint-enamel ware by the United States Pottery at Bennington between 1849 and 1858. They were chiefly in the form of grotesque heads.

Vastly more interesting than the pottery bank, however, is the mechanical bank, usually of cast iron. There is something about it that suggests German origin, but all that I have ever seen were apparently made in this country. They are not so excessively ancient, and yet they date back to the Victorian period which we are beginning to think of as pretty long ago. I am inclined to think that simple cast-iron banks, some of them shaped like houses or savings banks, made their appearance about the time of the Civil War. Possibly some are older than that. More or less intricate mechanical banks were popular in the '70s and '80s. The earliest printed reference to one that I have heard of is in an old catalog issued about 1870, and there are patents that go back to 1873.

The following description is an excerpt from a catalog of the Milton Bradley Company, toy makers of Springfield, Mass., the city of my boyhood. It is dated 1886.

THE BIJOU SAFE BANK

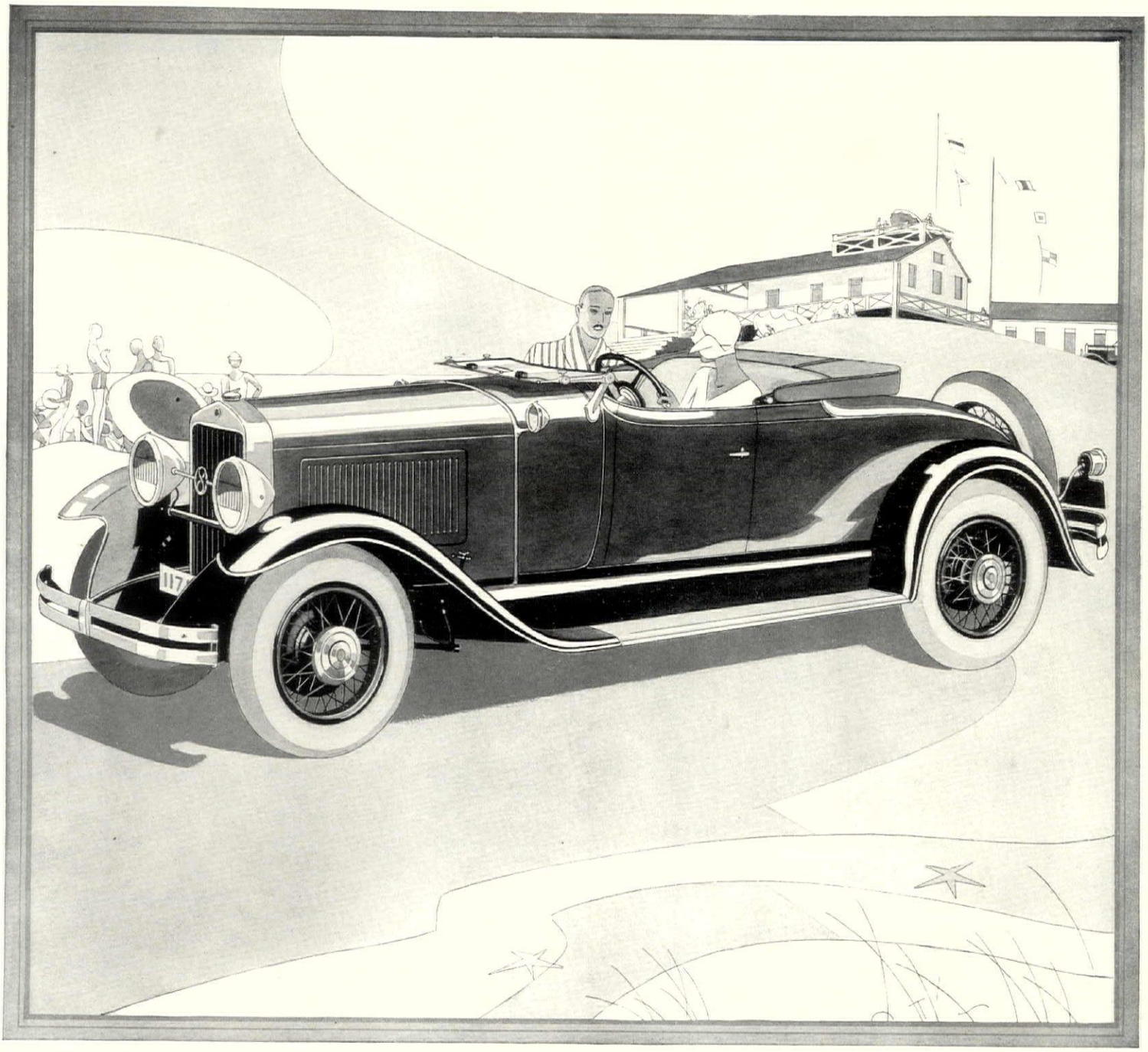
A bank and jewel case, 10 in. x 8 in. x 6 in., made of wood and covered with chromo papers in exact imitation of a fireproof safe, as shown by accompanying cut. An opening in the top admits the nickels and pennies to an inner safe only reached by opening two doors, each provided with an ingenious puzzle in imitation of a combination lock. Beneath the inner safe is a drawer for trinkets and jewelry, the front of which is ornamented with a print representing the backs of account books, etc. This toy is an ingenious puzzle and a useful and ornamental piece of bric-a-brac, as well as a novel and attractive bank.

I don't know what the price was, but I'll wager that you got a good deal for your money in that bank.

That reminds me of one now in my possession. Where it came from or who the original owner was are mysteries to me. It simply turned up one day in the attic. It is of cast iron coated with silver paint and is in the form of a combination safe. There

(*Continued on page* 94)

The avaricious male, both black and white, was a favorite form for toy savings banks. Some of these did tricks, too. Children were taught to give them pet names and thus shyly did they learn that "a penny saved is a penny earned"



Studebaker Commander Eight Regal Roadster, for four . . . five wire wheels standard equipment

When you buy an Eight . . . as you will . . . choose a Champion! Inevitably, you will buy an Eight —if, indeed, you do not already own one. Choose a seasoned Champion when you buy . . . one of Studebaker's three great Eights, which hold more American stock car records than all other makes combined. Studebaker's famous achievement—30,000 miles in 26,326 minutes elapsed time—has stood since August, 1928, *the official world's record*, unapproached. More than 100,000 Studebaker Champion Eights roll the roads today. When a champion costs no more to drive or to own, why accept less for your money?

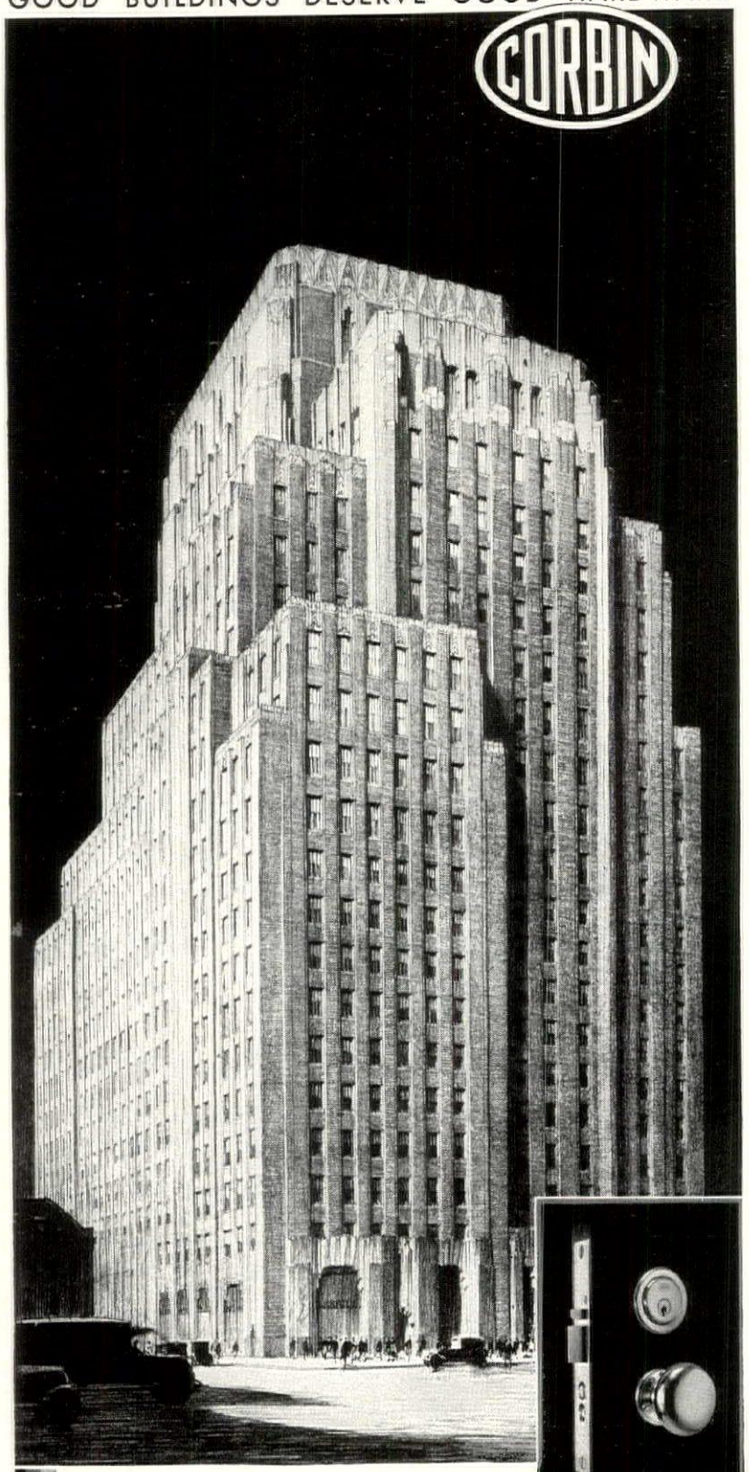
STUDEBAKER

Builder of Champions

Corbin Hardware tolerates no repair bills

GOOD BUILDINGS DESERVE GOOD HARDWARE

CORBIN



WESTERN UNION BUILDING, NEW YORK
Architects Voorhees, Gmelin & Walker *Builders* Marc Eidlitz & Son, Inc. *Hardware* by Corbin

P. & F. CORBIN SINCE 1849 NEW BRITAIN, CONN., U. S. A.
The American Hardware Corporation, Successor
NEW YORK CHICAGO PHILADELPHIA
Makers of the world's most complete line of builders' hardware

"A Penny Saved . . ."

(*Continued from page 92*)

are two slots, on opposite sides, marked "Dimes" and "Nickels," and some sort of mechanism for unlocking the thing that I have never been able to fathom. Perhaps it is out of order. I have dropped in several dimes and nickels in the hope that they might release some spring or something, but without result. (I often feel the same way about the nickels I send after one another in a telephone pay station.) Some day I mean to take a few hours off and puzzle the thing out—and get my money back.

I suppose it would be absurd to call these mechanical banks antiques, though they do belong to a previous century. They are fascinating, though, and I know of two or three persons who have made collections of them. Some day they will be antique, and meanwhile they serve as documentary evidence of the thrift, as well as the artistic standards, of an earlier generation. The banks shown in the accompanying illustrations are from the collection of Mrs. May Bliss Dickinson Kimball of Boston and Amherst, Mass.

They are as quaint, as varied and as humorous as Rogers groups or the older cottage ornaments and figurines, and their mechanical ingenuity adds a further charm. They belong to the period of the Currier and Ives print. Their designs are numerous enough to satisfy the collector's demands. They range all the way from the simplest to the most complicated.

In addition to the pottery banks of various shapes, there are also cast-iron animals with slots in their backs. Some of these animals have removable heads which are fastened on by means of miniature padlocks, the keys to which may be hidden if there is any danger that father, when the stock market goes wrong, may be tempted to rob the baby's bank. There are also simple banks in the shape of houses, etc., whose only mechanical ingenuity lies in the skill with which the door of exit is concealed.

Most of the mechanical banks include some variation of the device by which the coin is dropped or shot into the slot by a moving figure when a lever is pressed. Thus the colored lady is made to swallow the penny, or the donkey kicks it into the stable, or Uncle Sam drops it into his carpet bag, or the Union artilleryman shoots it through a stone wall with his mortar, or the mother eagle crams it down the throat of her fledgling.

Pat, the hod carrier, dumps the coin out of his hod into an aperture in front of the brick-layer. The trick dog is made to leap up and deposit the penny in the clown's barrel, or the trained monkey into the Italian's hand organ. The Tammany bank shows a politician with tainted money in his hand which he slips into a secret place after he has gloated over it. The Darktown pitcher hurls a nickel over the plate, the batter swings wildly, the catcher ducks and the coin disappears between his knees. Their costumes are those of ball players of the '80s. And finally young Teddy Roosevelt (you can figure out the date of this one for yourself) shoots a grizzly bear with a penny right through the trunk of a hollow tree, his prowess being proved by the fact that the bear's head promptly disappears.

These are some of the wonderful feats that the mechanical banks perform. Whether their ingenuity led to greater thrift on the part of their owners I cannot say, but they certainly added something of wonder and amusement to the lives of the little folk of the 19th Century.

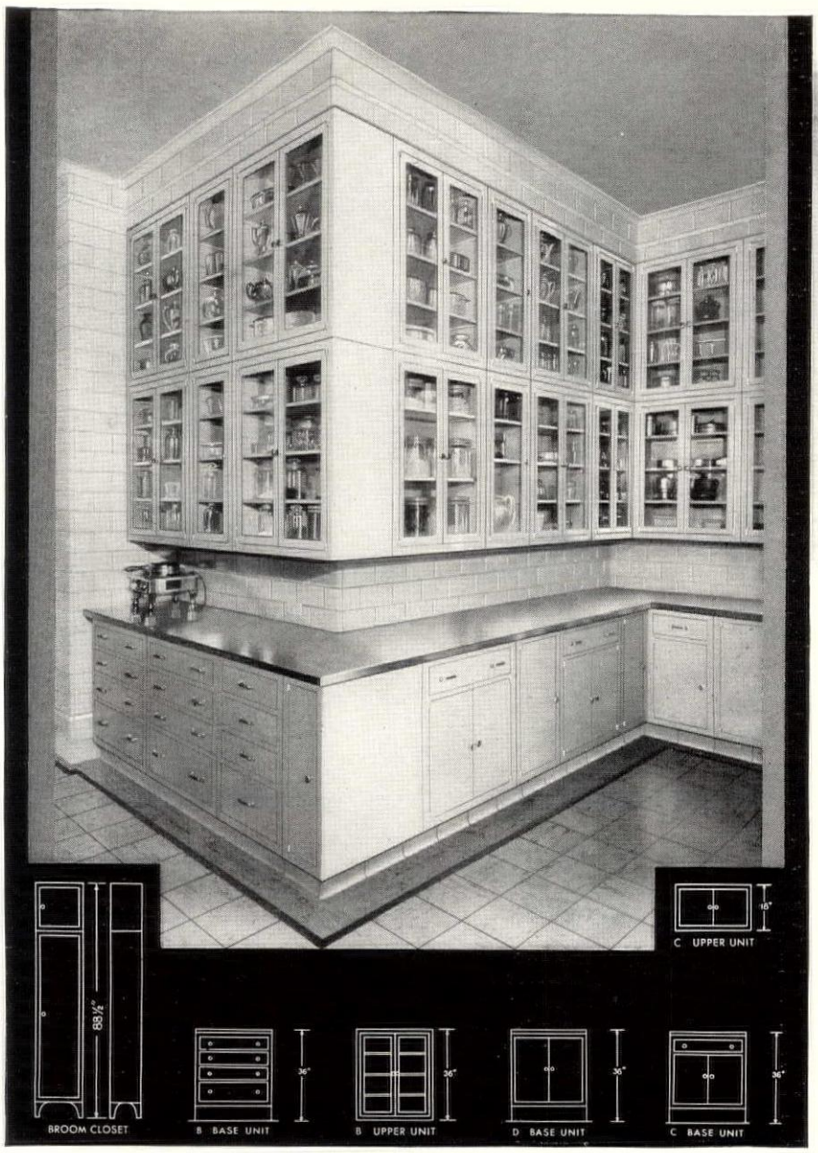
The Reason For Extras

(*Continued from page 66*)

than the owners themselves. They are well aware that to the laymen the extra is a sign of inadequate preparation. It is very seldom that a builder will recover in his extra charge more than bare cost for the removal of undesired work and installation of new. In addition to this there is the delay in the progress of the work and loss of laborers' time while possible changes are being discussed. As for the architect, he is obliged to do unexpected work in the drafting room and at the job to bring this latest fancy into proper harmony with the entire scheme of design or plan.

One precaution should always be taken in any decision involving extra work. A written agreement as to the extent of the work and its cost as definite in detail as the original contract should be made. A verbal statement from the builder that there will be just a small charge should not be accepted. It is often found to be the case that two people do not have the same conception of what "just a small charge" may be.

Certainly one should not rush hastily into a home building proposition, but should take adequate time to thoroughly digest proposed arrangements and to decide whether or not they are entirely satisfactory. Thus the hazard of expensive changes will be eliminated. On the other hand, do not consider that you are irreparably committing yourself to a contract under which materials may not be changed if they subsequently appear to be undesirable. A building contract is not to be regarded as an inelastic document, but a contract for the erection of the home of one's dreams. Build it the way you want it as long as it is architecturally correct.



One of the Olean Steel equipped kitchens in the distinguished residence of Mrs. Alfred G. Wilson at Rochester, Michigan.

Steel is Style

. . in Modern Kitchen Cabinetry

The new kitchens are out . . . in immaculate steel. The colors are snow white, ivory cream and varied tints, as you may select.

This ultra modern kitchen . . . one of several . . . in the home of Mrs. Alfred G. Wilson of Rochester, Michigan, is as efficient and permanent as it is beautiful. It is built of Standard Olean Quality Units. The enamel finish will not scratch or mar, and it will be as inviting in its appearance years from now as the day it was christened.

A booklet "Steel is Style" giving a list of distinguished kitchens that have been Olean equipped, will be mailed on request.

OLEAN METAL CABINET WORKS

INCORPORATED

OLEAN, NEW YORK

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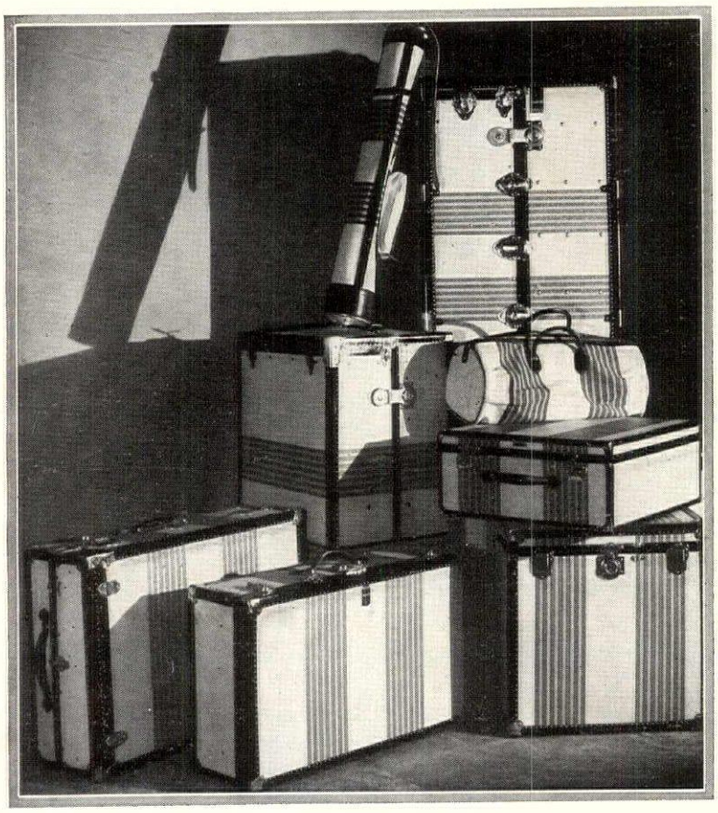
Metal Cabinets

OSHKOSH *Chief* TRUNKS



Facts about a famous trunk

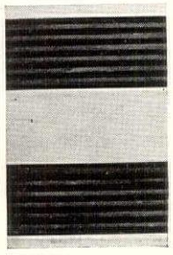
ONCE the Oshkosh "Chief" was just a trunk. But such exceptional service did it render that soon it became almost an institution with experienced travelers.

Now the name "Chief" means any product of Oshkosh with the distinctive red and yellow stripes. There are more than fifty styles and sizes; you can equip yourself for everything from an over-night journey to a trip around the world.

The name "Chief" also means permanence in style. People who bought "Chiefs" ten years ago can match them today. And those who buy "Chiefs" now can do the same thing ten years from now.

Finally, the name "Chief" means the best luggage in construction, equipment and appearance that Oshkosh knows how to make.

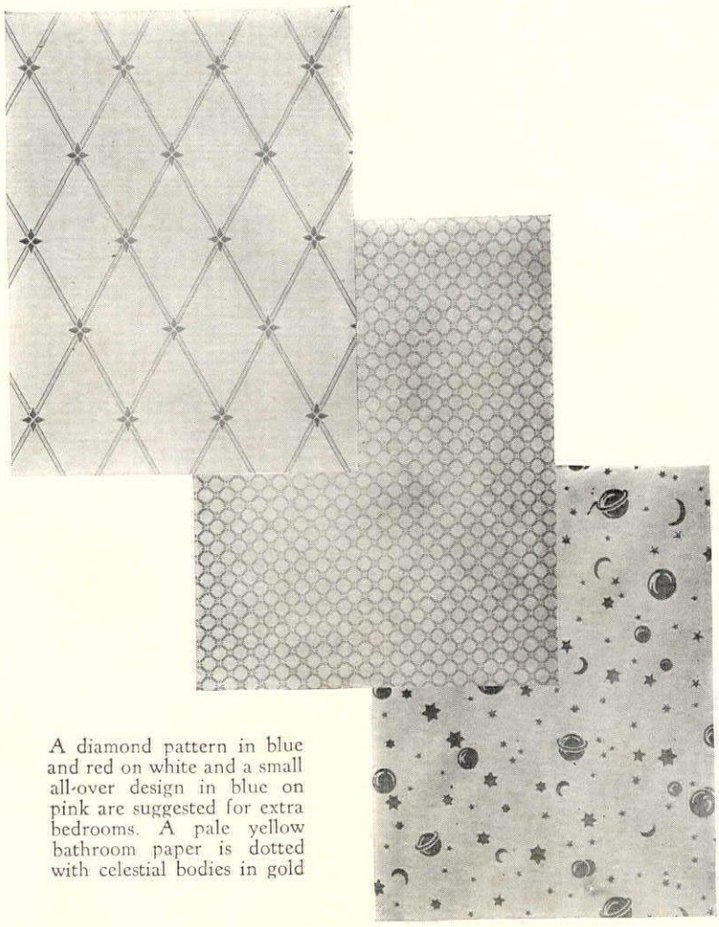
HOW TO RECOGNIZE AN OSHKOSH "CHIEF"



Superficially, you can tell a "Chief" by these red and yellow stripes woven into the duck which covers it. But, more certainly, by the long years of never-failing service it renders. This is its most distinguishing characteristic — and the most difficult to imitate.

Oshkosh Trunks can also be had in the less expensive fibre covering. The Oshkosh trade-mark identifies them.

A new descriptive booklet, "The Chief of Trunks," will be sent upon request. For a copy address the Oshkosh Trunk Company, 472 High Street, Oshkosh, Wisconsin.



A diamond pattern in blue and red on white and a small all-over design in blue on pink are suggested for extra bedrooms. A pale yellow bathroom paper is dotted with celestial bodies in gold

For French Provincial Rooms

(*Continued from page* 85)

LIVING ROOM

Wall Paper: Toile de Jouy paper tan and light gray-mauve, on a cream ground.

Trim: Cream and gilt.

Curtains: Mauve glazed chintz made with pleated tie-backs. Valance trimmed in a contrasting yellow chintz.

Floor: Dark taupe chenille rug with a border of mauve.

Furniture: Carved commodes on either side of hooded fireplace. Carved Normandy sideboard in red oak. Two bergères upholstered in blue and mauve stripes. Two love seats upholstered in small octagonal patterned mauve and yellow chintz. Walnut canapé with rush seat. Two side tables with lamps. Normandy corner stand.

DINING-ROOM

Wall Paper: Yellow with brown and white flower motif.

Trim: Antiqued white.

Curtains: An aquamarine blue Blistre Print with a scene of a boat landing similar to the chateau d'If.

Floor: Polished with or without rugs.

Furniture: Long dresser with plate and pitcher rack on wall above it. Draw top table and chairs of Normandy oak, chairs upholstered in blue and gold stripe material. Buffet with open shelves for china and blue glassware. Gold screen with medallions of old French prints.

BEDROOM I

Wall Paper: Blue, mauve and white flowers centered in diamonds on a warm yellow ground.

Trim: Cream.

Floor: Taupe chenille with a deep blue border.

Curtains: American toile in blueing-blue upon a natural ground. Glass curtains, yellow marquisette.

Furniture: Bed draped in country style with same toile as curtains. Small Louis XV dressing table. Small chairs of Directoire period and comfortable Norman bergère.

HOUSE IN GREENS

On page 85 are shown the papers for the house in greens as well as a furniture arrangement plan for the living room.

HALL

Wall Paper: Diamond pattern made of green cords and tassels on tan ground.

Floor: Dark green and gold chenille rug, or yellow and green tile.

Curtains: Green taffeta.

Furniture: Small Directoire sofa upholstered in green mohair with a stamped geometrical medallion of gold. Two side chairs with similar coverings.

LIVING ROOM

Wall Paper: A white paper with green leaves and silver dots and lines.

Trim: Silver gray.

Floor: Deep green chenille rug.

Curtains: Louis XVI medallion pattern of glazed chintz in dark and light

(*Continued on page* 98)

L U X U R I O U S T R A N S P O R T A T I O N

With the invention of the jinrikisha the aristocracy of Nippon turned from the carrier-borne *norimono* and *kago* to the silent, swift and more luxurious wheeled vehicle

Packard owners keep their cars—far longer, both in months and miles, than do owners of less distinguished vehicles of like size. For Packard not only builds long-lived cars, but preserves the characteristic beauty of their design.

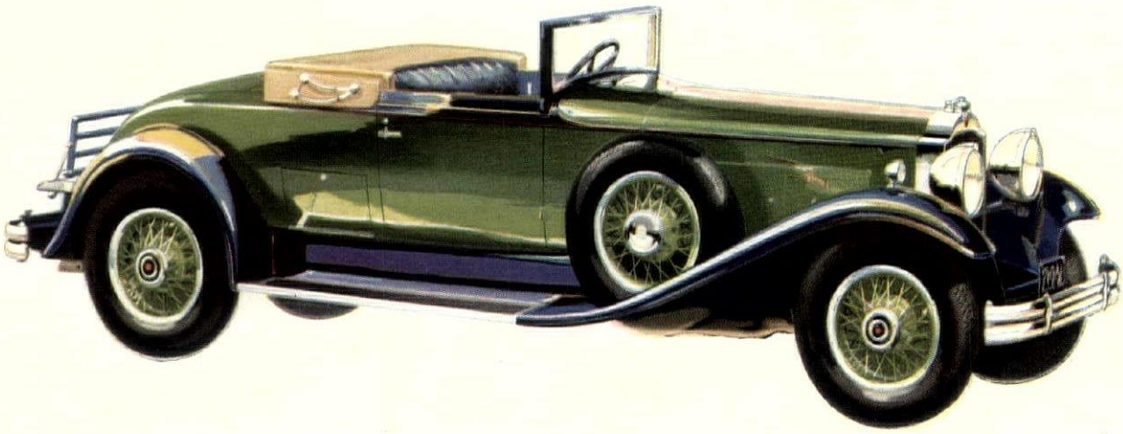
Everyone knows that motor car depreciation results more from outmoded appearance than from outworn mechanism. And that depreciation is the one great item of ownership expense. The Packard owner knows that the beauty of his car remains ever modern—that by keeping his Packard a little longer, he enjoys *luxurious transportation* at ordinary car cost.

Packard cars today are finer, more luxurious than ever. Packard constantly betters, constantly refines. But Packard improvement is evolutionary, not revolutionary. A Packard today is a Packard tomorrow—in beauty, in comfort and in distinction.

Three complete lines of the luxurious Packard Eight are now available—Standard, Custom and De Luxe—at factory prices from $2025 upward. Popular in each line is the smart Convertible Coupe illustrated below on the De Luxe chassis.

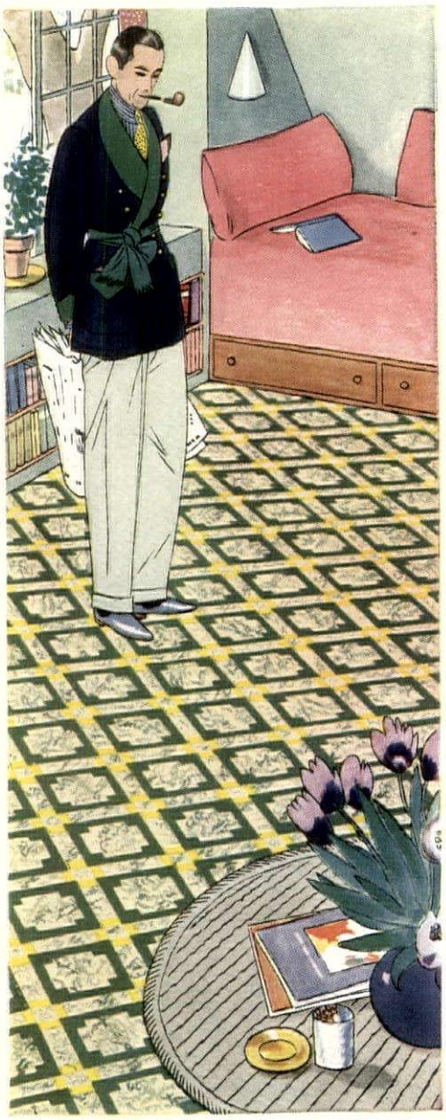
PACKARD

A S K T H E M A N W H O O W N S O N E



WHY SEALEX LINOLEUM IS NOW IN THE SOCIAL REGISTER

"*VIRGINIAN*"
Sealex Linoleum
No. 3227.



Above: Yes, Sealex Linoleum really is an appropriate flooring for bedrooms! The pattern shown is "ROSEGLOW," a lovely pastel shade. It is Sealex Jaspé Linoleum No. 1258. At the left: A design of sparkling freshness and gaiety—a fitting floor for this cheery sun room—the gay "PATIO" pattern. It is Sealex Linoleum No. 7281.

LINOLEUM'S first fifty years were the hardest. But these years, spent in the kitchen, proved that it would wear and wear and wear.

Then suddenly things began to happen. *Sealex Linoleums* appeared on the scene. In designs of striking newness—of a beauty never before available in any but the most costly floorings. Astonishing reproductions of rare marble... delightful embossed effects ... and many others of equal charm.

Interior decorators instantly saw their endless decorative possibilities. Women were quick to accept them. *Linoleum came out of the kitchen*—into the sun porch, hall and dining room—into the living room, bedrooms and nursery. Today you'll meet these colorful floorings in every room of the finest homes.

So when you go to see *Sealex Linoleums* be prepared for a surprise. You'll be amazed that linoleum can be so beautiful—delighted at the variety of designs to go with any color scheme you now have—in any room.

In *Sealex Linoleums* also, the main disadvantage of old-fashioned linoleum has been overcome. The Sealex Process makes these new-day floorings stain-proof and easy-to-clean.

"COLOR AND CHARM IN HOME INTERIORS" is one of the most beautiful home decoration books ever created. It contains many color illustrations and ideas on the color, furniture, and accessories of a room. A unique "Color Harmony Guide" is included to help you with your decorating problems. Sent post-paid for only 25¢. Address: The Home Decoration Bureau, Congoleum-Nairn Inc., Kearny, N. J.

"*MOROCCO*"
Sealex Linoleum
No. 6231.

CONGOLEUM-NAIRN INC., *Gen'l. Off.:* KEARNY, N. J. New York Philadelphia Chicago San Francisco Pittsburgh Boston Detroit Minneapolis Kansas City Dallas New Orleans Atlanta

SEALEX

STAIN-PROOF · SPOT-PROOF · EASILY CLEANED

LINOLEUMS

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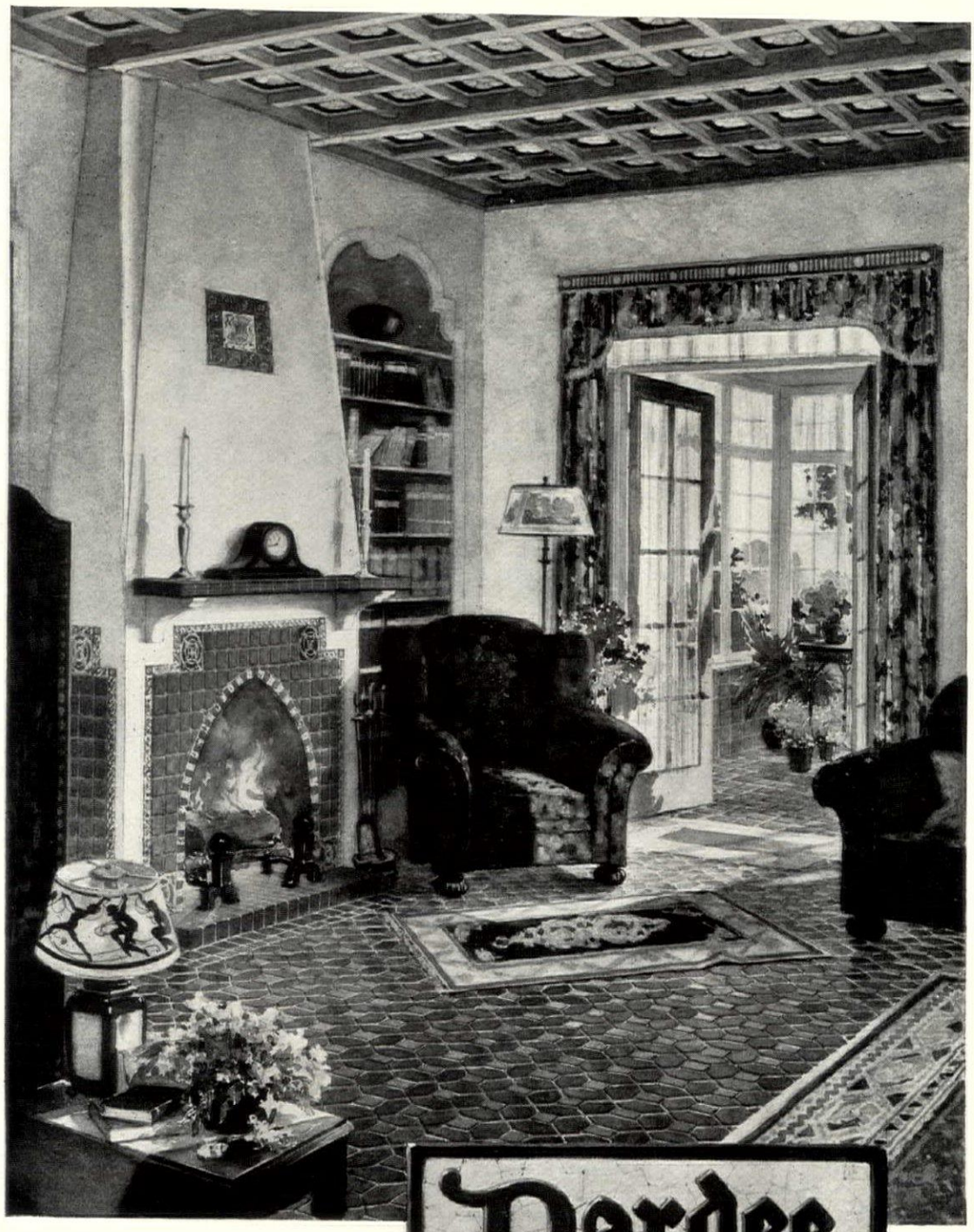
Alexander pursued Darius over the Royal Tiles . . .

Across the Hellespont came the good looking Alexander in 334 B.C. Triumphantly he entered Susa and Persepolis with the old Persian, Darius III, on the run. In these cities were the wonderful tile friezes now treasured in the Louvre . . . amber lions, dusky archers . . . tiles with that wonderful green-blue glaze so characteristic of that period. To please his two new wives, who were Persian princesses, Alexander introduced Western (Grecian) ideas into tiles; —just as Pardee today creates the most modern motifs in tile, without sacrificing the beautiful ancient treatments.

The tiles of Alexander's time can now be seen in the Louvre with their beauty unimpaired. And you can have even more charm and equal long life in our tiles today, thanks to the Pardee exclusive special screening and high-firing process. In Pardee real tiles you will find economical installations for every budget.

Pardee tiles deserve a BONDED installation which is guaranteed by a large indemnity company. Architects consider this a remarkable tribute to Pardee tiles and their tile contractors.



Pardee Tiles

Pardee supplies whatever you need in tiles

THIS COUPON WILL ACT AS A USEFUL MESSENGER

The C. PARDEE WORKS
101 Park Avenue, New York City

Kindly send me without cost or obligation:

☐ Folder in color.

☐ Name of tile contractor for a BONDED installation.

☐ Color sketch of enclosed area showing how it will look if tiled in Pardee.*

*I enclose { ☐ Sketch of tile area (with dimensions) ☐ Blueprint with area indicated.

Color scheme is.....

Name .....

Street .....

City .....

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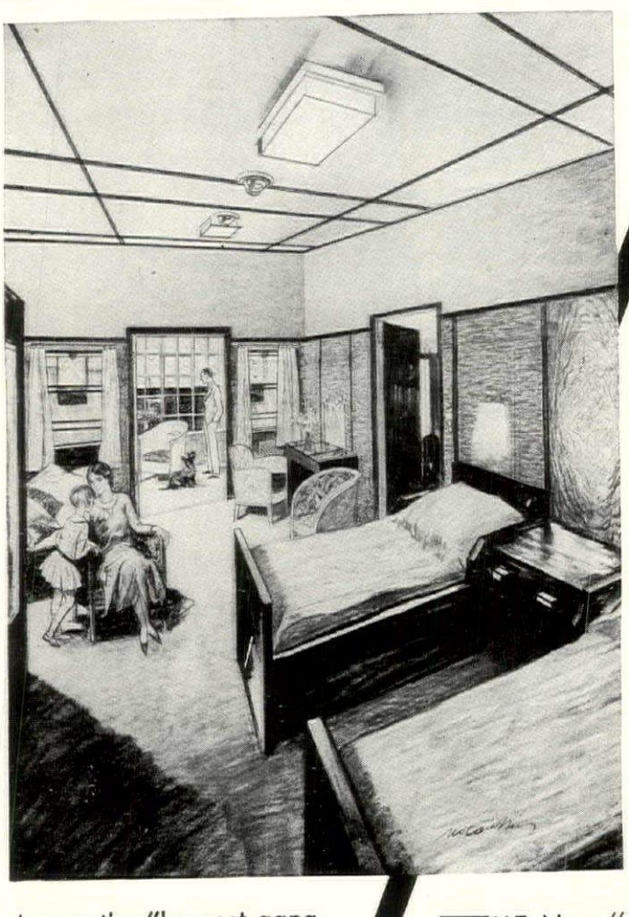
a New Paris

Modernism of décor and comfort carried out to a degree impossible a year ago



Individual private sun-deck cabin of "Paris"

Across the "longest gang-plank in the world" to the

"France"
July 3 - 25

. . .

"Ile de France"
July 11 - August 1

. . .

"Paris"
July 18 - Aug. 16

THE New *"PARIS"* with private sun-deck cabins, large alcove trunk space, bath, separate lavatory, enormous French windows to a private glass-enclosed deck . . . new crystal smoking room . . . illuminated dance floor of the salon mixte . . . sun-terrace with its sidewalk café is even as smart, comfortable and entertaining as the *"Ile de France,"* acclaimed by eminent art critics as the superlative note in art and decoration afloat » » Its inimitable cuisine and service more than sustained » » Re-engined for speed and manned by Breton seamen, whose ancestors tamed the Atlantic before Columbus.

5½ days to Plymouth, England

by de luxe weekly express service . . . a waiting express for London . . . a few hours later the covered pier at Havre . . . three hours, Paris » » The new *"Lafayette,"* the *"De Grasse"* and *"Rochambeau"* form a cabin fleet that makes economy smart.

French Line

Information from any authorized French Line Agent or write to 19 State St., New York

For French Provincial Rooms

(*Continued from page 96*)

pink, lavender, and green upon a light blue-green ground.

Furniture: Two bergères upholstered in blue-green and deep rose stripes. Two carved provincial commodes. Two sofas by fireplace, upholstered in mauve. Two small tables with lamps. Oak Normandy sofa upholstered in chintz of curtains. Two small tables with flowers. Two book cases printed gray and antiqued with gold. Fireplace of dark gray marble.

DINING-ROOM

Wall Paper: Pastoral design with straw hat and wheat, and peasant girl. Dull red and green upon a taupe ground.

Trim: Taupe antiqued.

Floor: Dull red chenille rug.

Curtains: Tan, dull red, green and yellow striped taffeta. Glass curtains of yellow silk gauze.

Furniture: Dining table and chairs of oak upholstered in dull red diaper pattern. Carved sideboard. A pair of glass racks with interiors painted dull red with yellow stars.

BEDROOM II

Wall Paper: Small gold dots and stars upon a field of robin's-egg blue.

Trim: Cream antiqued with gold.

Curtains: Toile de Jouy pattern in shades of deep apricot.

Floor: Deep apricot and gold chenille rug.

Furniture: Bed draped in toile. Chairs covered in blue and apricot striped material.

Development In Building

(*Continued from page 53*)

While it is a permanent pond, it can be moved in a matter of minutes, should the garden plan be changed. Immune to temperature changes, the pool will not crack or rot; it should last indefinitely. Flanged edges overlap the sod for two and a half inches on each side. The minute the pond is in the ground it has a neat and finished look.

Running water is not necessary; a pail or two of water once or twice a week will replace what evaporates. Pool is three feet by three feet, four inches, one foot deep. Fish will keep pond free of mosquitoes.

About four inches of loam or sand spread over the bottom is sufficient for Lilies to take root in. Pond is taken up in the fall, the fish it contained are placed in an indoor tank, bulbs are hung up to rest until spring.

NEW HOSE REEL

A detachable reel makes a little hose do a lot of work. Sprinkling lawn and garden, and washing the car are made more agreeable by this simple, sturdy gadget. Hose is permanently attached to the reel and may be carried with it from place to place. One spoke and the axle are hollow, the hose being attached to the hollow spoke. The axle fits into a special faucet which is attached to a water pipe.

Reel revolves on the faucet. Hose may be pulled out in any direction with water running and reeled up without handling. An extra faucet in the garage and another in the laundry permit use of the same hose for purposes other than sprinkling, not the least of which is fire protection. Hose is never kinked, twisted or knotted; its life is lengthened. Nozzle is always within immediate reach.

These reels are galvanized, malleable iron. Faucets are brass, nickel plated. There is nothing to wear out; the unit is 20 inches in diameter and eight and a half wide. It holds 125 feet of five-eighth inch hose, and offers a convenient means of storing the hose when not in use; it is attached or detached almost instantly.

RAZOR BLADE DISPOSAL

A slotted tile that is to be set into the wall, at a convenient height, of each bathroom and lavatory solves the problem of safely disposing of used razor blades. These single or double edged hazards are dropped through the slot to disappear forever behind the studding.

This simple, inexpensive accessory adds one more comfort to the well appointed bathroom. It is obtainable in three standard sizes, white or colored, to match or contrast with the wall tile.

FLOODLIGHTING

By use of equipment lately put on the market and designed for universal service, residence yards and the grounds of private estates can be floodlighted at very reasonable cost. The necessary features of this equipment simply consist of a reflector, a 200-watt lamp and diffusing lens.

Light is a protection against intruders and a safeguard against accidents. Rear yard and garage approach can be lighted by such a unit fastened directly to the back of the house and controlled by switches inside the house, inside the garage and another easily reached from the driveway. Interesting architectural details of the house, shrubbery, flower beds, fountains, pool, etc., may be illuminated to give additional service or satisfaction.

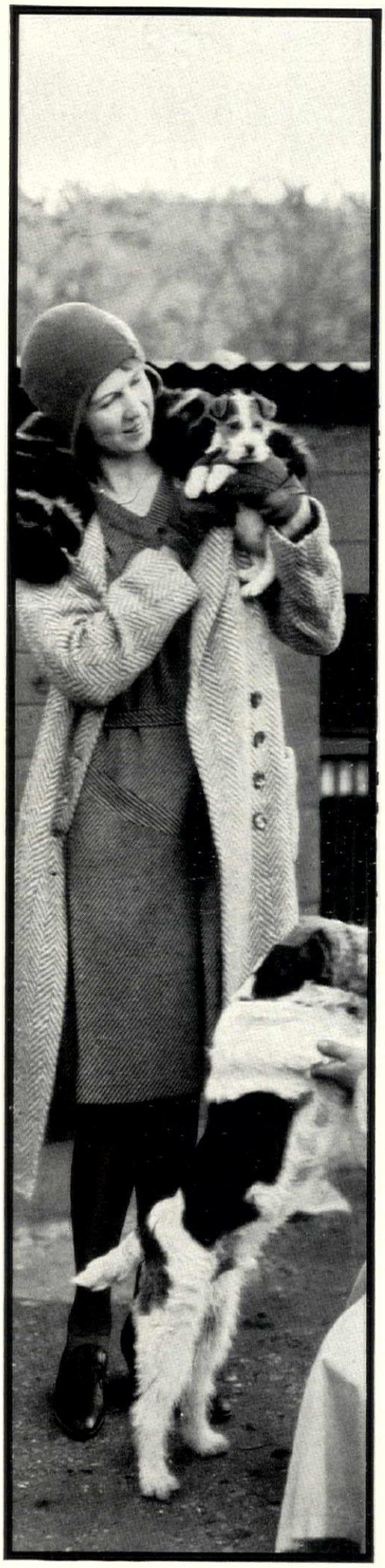
This light may be mounted on a horizontal surface, on a bit of pipe or on a vertical surface. Light distribution can be varied from a beam spotlight to a wide angle short range floodlight. Beam may be round or elliptical. Colors can be obtained with heat-resisting lenses. It is a small compact unit, furnished complete and ready to install.

Housing is non-corroding aluminum: reflector crystal glass in smooth or hammered surface. Frosted lamps are not suitable for floodlighting. Voltage of lamp should correspond to the voltage of the circuit.

. . . "WHO COULD ASK A SURER PROOF OF ENGLAND?"

"It's been years, you know, Rod. I could scarcely realize that I was really back again. Early in the morning we drove up the short way through the back lane. There at the gate of the kennels was the unsuspecting Pam. Just one look at her clear blonde beauty and I was home . . . who could ask a surer proof of England?"

—from the letters of an English traveler at home.



BY APPOINTMENT TO H. R. H.

THE PRINCE OF WALES

This simple, effective English Beauty Treatment will bring new freshness to your skin

INCREASINGLY, we value feminine beauty, seek new standards for it. But we find no substitute for the lovely skin, the clear and glowing color that every woman longs to keep. The English woman, famous throughout the civilized world for her radiant complexion, has found this precious secret.

She is noteworthy for the few cosmetics she uses—soap, powder, and one famous cream. But they bring to her the unstudied, genuine, natural charm that is the first consideration of a gentlewoman. Her soap is Yardley's English Lavender. Cooling, cleansing, refreshing, it brings a lasting freshness caught in the soft texture of her skin.

Her cream is Yardley's English Complexion Cream, used to complete the cleansing with soap. At night this versatile cream becomes a nourishing cream, and in the morning, a powder base. This time, it is smoothed on liberally and *washed off with water.* An invisible film remains, to which powder clings perfectly. The English woman's powder is Yardley's English Lavender, fragrant and fine, made in four tints to blend with every skin.

For eight generations, toiletries by Yardley have contributed to the English woman's international reputation for a fair skin and clear beauty. Now this charm may be your own, for the Yardley beauty treatment is waiting for you today at your chosen store. Send for our booklet, "Complexions with an English Accent." It is free. Yardley & Co., 8 New Bond Street, London; 452 Fifth Avenue at Fortieth Street, New York City. Also Toronto and Paris.

Yardley's English Complexion Cream, to cleanse, nourish and protect your skin. It is also used as a powder foundation, and can be washed away with water. In an exquisitely designed jar, $1.50.

Yardley's English Lavender Face Powder in four skilfully blended shades to accentuate the charm of your own coloring. The price is $1.

Yardley's English Lavender Soap for bath and complexion. Bland, cooling, cleansing, refreshing. Box of 3 cakes, $1, *or* 35c *a cake. Guest size,* 20c *a cake. Bath size,* 50c *a cake.*

Yardley's *English Lavender*

"The Lovable Fragrance"

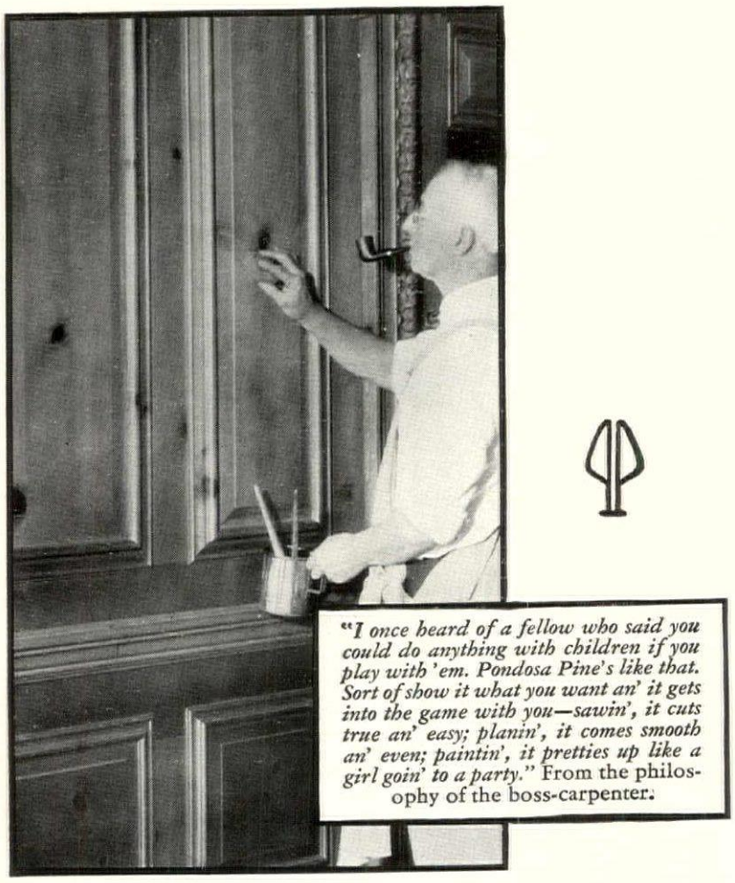
THE WARM, RICH NOTES OF PANELED PINE

MAKE A HOMELIKE, LIVABLE ROOM

THE mellow beauty of knotty pine paneling reflects sunlight and firelight in cheerful tones and glowing shadows. Under the influence of this simple and unaffected wood, a room . . . perhaps the living-room, looking out on a fragrant garden . . . a man's den, with books . . . the dining-room . . . becomes at once more livable, more friendly.

Combining, as it does, structural, insulating and decorative values all in one, Pondosa Pine is especially desirable for knotty pine paneling. The grain is rich and delicately figured, with an infinite variety of knot arrangement. In many possible color effects, Pondosa lends itself to almost any architectural type . . . Georgian, and Colonial, Tudor, French, Spanish and Italian. Pine paneling is easy to keep clean too. Up-keep charges are negligible.

It is a comparatively simple matter . . . and wholly in keeping with modern decorative principles . . . to remodel a room or part of a room by installing Pondosa Pine paneling. For over-mantel treatment in the library, for a boy's bedroom, for a game room in the basement, pine paneling permits easy and reasonable conversion into places of authenticity and charm. . . . The familiar pine tree trade-mark, imprinted on Pondosa Pine, is your assurance that every board has been manufactured according to the highest standards. Your lumber dealer can supply you quickly. Western Pine Manufacturers Association, Portland, Oregon.



"I once heard of a fellow who said you could do anything with children if you play with 'em. Pondosa Pine's like that. Sort of show it what you want an' it gets into the game with you—sawin', it cuts true an' easy; planin', it comes smooth an' even; paintin', it pretties up like a girl goin' to a party." From the philosophy of the boss-carpenter.

Pondosa Pine

THE PICK O' THE PINES

An old specimen takes on a softly billowy form unmatched by any other shrub or tree. Some of these shrubs are two hundred or more years old

Boxwood And The Landscape

(*Continued from page 63*)

climate of Boston is too harsh for the well-being of this evergreen. On Cape Cod and even at Plymouth and nearby it may be grown very well.

Boxwood is not in the least particular as to soil or situation, yet, it should never be planted in a position where its roots get water-logged. It will do equally well in full exposure and in semi-shaded positions. The farther north its culture is attempted the more important it is that Boxwood be placed under the shelter of trees to help protect it from the sun's rays in February and March. Possessed of an intricate network of roots, Boxwood is one of the easiest of all subjects to transplant; any season of the year, except midwinter and high summer, is suitable for the purpose. With proper care and machinery the largest Boxwood in the country could be safely moved.

The typical Boxwood (*Buxus sempervirens arborescens*) is twenty to thirty feet tall, is irregular in outline and densely clad with dark green foliage. Under long cultivation this plant has given rise to a great many varieties and among them are found forms more useful than the type itself. Hardiest is the variety *myrtifolia*, a compact shrub with myrtle-like leaves. Other tall growing sorts are *latifolia*, of stiff habit and leaves three-quarters of an inch wide, *longifolia* with leaves an inch and a half long and about half an inch wide, *pendula* with pendent branches which with age becomes a small tree, *pyramidalis* with erect branches useful for hedges but too ungraceful for common use, and *rosmarinifolia* with long and very narrow leaves not more than a quarter of an inch wide. There are sorts with white and yellow variegated foliage of which the best are *aureo-pendula*, the Golden Weeping Box, and *elegantissima* with narrow leaves bordered with white. Of dwarf sorts there are sev-

(*Continued on page 102*)

Boxwood is now being propagated by the hundreds of thousands in anticipation of the future demand. Photograph shown by the courtesy of Koster & Co.

Oh! . . . THERE ARE DOZENS OF WAYS TO REMIND HIM

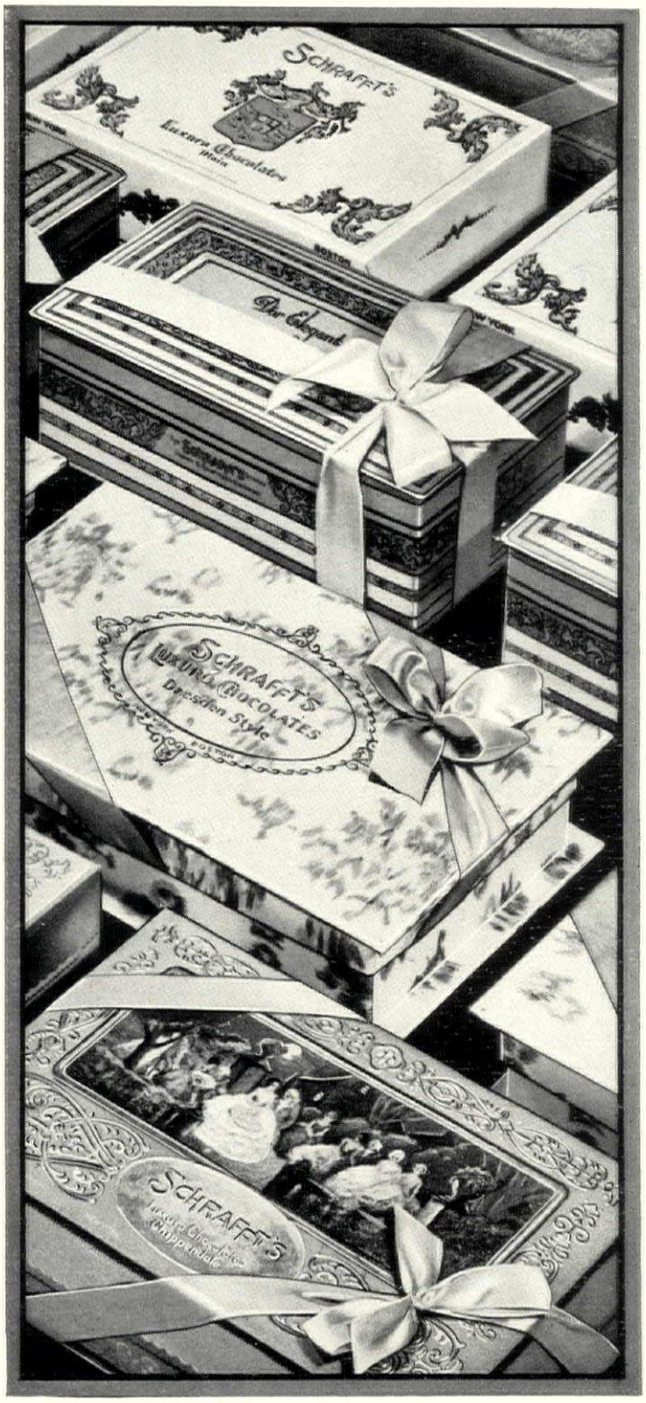
MAYBE it's just one of those natural little lapses of husbandly memory . . .

Perhaps he still thinks that Schrafft's chocolates and candies can be bought only in the 38 Shattuck-owned Schrafft's stores in New York, Boston and Syracuse . . .

But in any event, if he has not yet brought home the visible proof that there's a Schrafft's dealer in your town — then we suggest that he be reminded.

These famous chocolates and candies are far too great a treat to miss!

P. S.—If this procedure fails—you may get Schrafft's for yourself in stores near you—wherever good candies are sold. And you'll find them surprisingly better than any candy you ever before tasted!

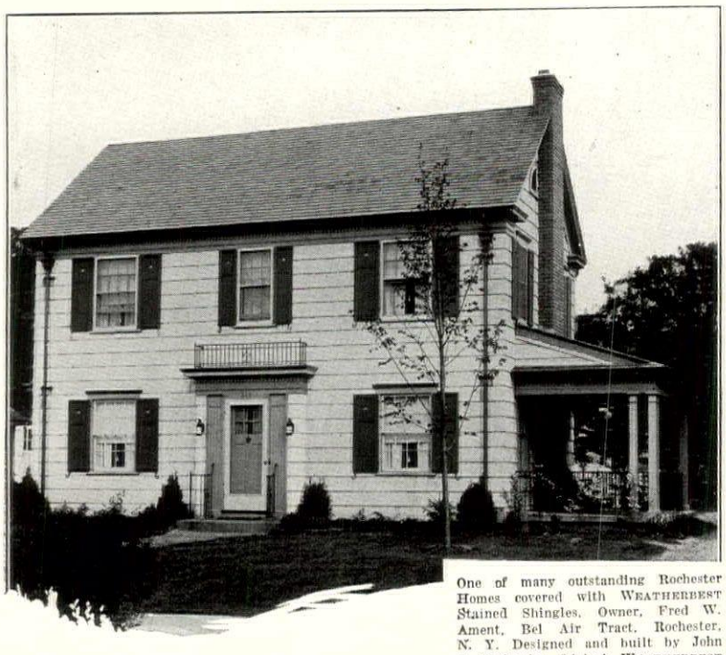


SCHRAFFT'S

CHOCOLATES AND
FINE CONFECTIONS

D'or Elegant — $2.00 a pound; Chippendale — $1.50 a pound; Dresden — $1.25 a pound; Jolivet — $1.25 a pound; Plain — $1.00 a pound; Pall Mall — $1.00 a pound; Nuts, Fruits & Creams — $1.00 a pound.

W. F. SCHRAFFT & SONS CORPORATION · *New York and Boston* · OWNED AND OPERATED BY FRANK G. SHATTUCK COMPANY



One of many outstanding Rochester Homes covered with WEATHERBEST Stained Shingles. Owner, Fred W. Ament, Bel Air Tract, Rochester, N. Y. Designed and built by John J. McCarthy. 24-inch WEATHERBEST Royal White Stained Shingles on Sidewalls with WEATHERBEST Brown Roof.

WEATHERBEST . . .

The Best Sidewall Material

. . . and this is not a mere play on words. Thousands of homes throughout the country, especially those of better-than-average design, prove this statement.

Stained Shingles are being recognized for lower first-cost over most other sidewall materials. WEATHERBEST Stained Shingles prove their superiority with the test of time. They are 100% selected red cedar carefully checked by inspections before and after staining. They are preserved and colored by the special WEATHERBEST process of staining that accentuates the natural beauty of the wood. There is eighteen years' experience behind the WEATHERBEST policy: *"Not to cheapen materials or process to meet price competition."*

A Prize-Winner in the 1929 WEATHERBEST Home Modernizing Contest

If you will send a snapshot or photograph, we can furnish FREE sketch to show possible changes to modernize an old home without delay. No obligation. Check coupon.

"Before" *Sketch* *"After"*

Your lumber dealer and architect are familiar with WEATHERBEST Stained Shingles and can give you full details of colors and sizes available. If you will write us regarding your interest, we will send you a Portfolio of selected Photogravures showing actual color combinations on WEATHERBEST Homes. Enclose 10c (stamps or coin) to cover postage and handling. We will also include Sample Color Chart. WEATHERBEST STAINED SHINGLE Co., Inc., 854 Island St., North Tonawanda, N. Y. Plants: North Tonawanda, Cleveland, St. Paul. Distributing Warehouses in Leading Centers.

Weatherbest STAINED SHINGLES FOR ROOFS AND SIDE-WALLS

WEATHERBEST STAINED SHINGLE Co., Inc. 854 Island St., North Tonawanda, N. Y.

☐ Enclosed is 10c (stamps or coin) to cover postage and handling. Send Sample Color Chart and Portfolio of Photogravures showing WEATHERBEST Homes in full-color.

☐ I am interested in Modernizing. Send book on Modernizing and Reshingling and Pamphlet of Prize-Winners in the 1929 WEATHERBEST Home Modernizing Contest.

☐ I enclose snapshot or photograph. Please make sketch to show possible changes.

Name ..... *Address* .....

Boxwood And The Landscape

(*Continued from page* 100)

eral, including *prostrata*, a low, horizontally branched bush rarely three feet high, and *myosotifolia*, a curious, slow growing variety of dense, compact habit and very small leaves scarcely half an inch long and an eighth of an inch wide.

There are other sorts but most useful of all is the dwarf variety *suffruticosa*, which from time immemorial has been used for edging around beds in formal gardens. In ancient gardens it was in great request for forming parterres or embroidery, being the only evergreen capable of forming the delicate lines this art required. In the days of Louis XIV, when flowers used in ornamenting gardens were few, the great art of the gardener was to distinguish his parterres by beautiful and curious forms of evergreen plants. The portion of the ground plan of the parterre was laid out in such fashion that when viewed from above it looked like a piece of embroidery laid on the ground. The space between the lines of Boxwood in the more common designs was covered with sand of one color. In choice parterres colored sand, powdered glass, potsherds and other articles were used to produce black, white and red grounds on which the green Boxwood appeared to advantage at all seasons. The beauty of these parterres was most conspicuous when they were seen as a whole from the windows of the house or from the surrounding terrace walk. Sometimes, however, they were placed on sloping banks to be seen from below. This art has virtually if not absolutely passed away but illustrations in old books give a lively idea of what these parterres looked like, and whether we admire or disparage the fashion, the artists' skill calls forth admiration.

The variety *suffruticosa* may form a hedge no higher than two inches tall and be kept at this by careful planting and proper feeding. It is easier, however, to keep it at ten inches or a foot but if left to itself and neglected it will die in patches from overcrowding. Here and there clumps will remain and these will grow five or six feet tall.

PROPAGATION

Boxwood is easily propagated by cuttings and layers, less readily from seeds. If the latter be attempted, they should be sown the moment they are gathered in well-drained flats, but they are slow to germinate. The more rapid method is from cuttings each from four to six inches in length of half ripe wood put in in August. The variety *suffruticosa* may readily be propagated by division. To show how popular an edging plant this Boxwood used to be it was sold by the yard. I have before me a record of its being on sale in New York City in 1835 at fifty cents per yard. To keep Box hedges and Box edgings in good shape close clipping is necessary. This may be done at almost any season of the year except the winter months, but it is best to trim in June when the growth is about half made, for since trimming cannot be done without injury to the leaves this is soon obscured by the newer growth which continues at that season.

Gardeners as a rule are not particularly interested in the economic value of the wood of the plants they grow, but the Boxwood may be considered an exception inasmuch as it was the first wood used for wood engraving. This art was invented before that of printing and is supposed to have been practiced between the years 1400-1430. The first objects to which it was applied were different in their character—books of devotion and playing cards! The mere outlines of the figures were rudely cut in the Boxwood with knives in the direction of the grain and impressions taken off by friction without the aid of a press. The earliest specimen of wood engraving now extant is in Earl Spencer's collection and represents St. Christopher carrying the Infant Saviour. The date is 1423.

BOX DISTRIBUTION

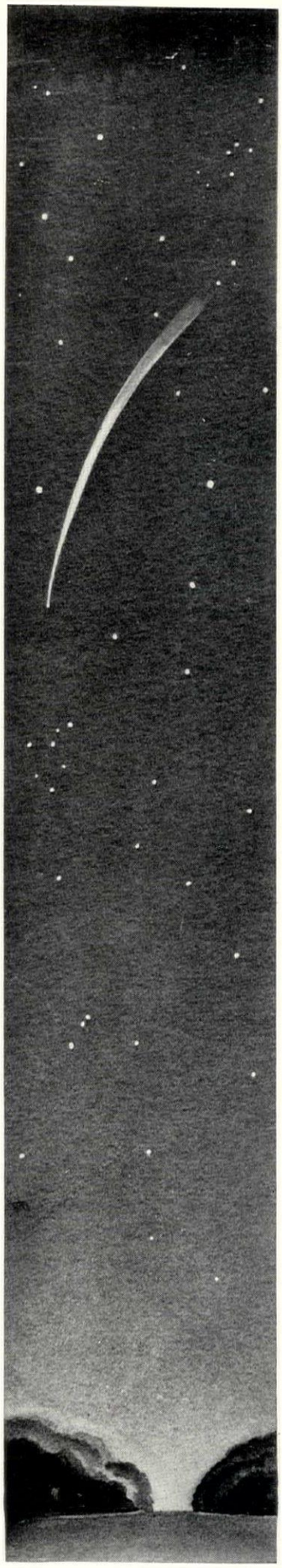
The genus Buxus is found in America, Europe, Asia and South Africa. Apart from the common species, a tree-like Box with large leaves is *B. balearica*, native of certain islands in the Mediterranean Sea. Naturally it is more tender than the common sort. The only other species of Boxwood that is of importance to American gardeners is the Oriental *B. japonica*, of which there are three well marked forms. The type is similar in appearance to the common Boxwood but has yellowish green leaves which in the winter are masked by a yellow-brown pigment; it lacks, therefore, the rich green which is the marked feature of its European relative. Moreover, it has not the fragrance although its flowers are quite as attractive to bees in the spring of the year. For Boston and its vicinity, however, this Boxwood has the merit of being hardier than the common variety and where the latter cannot be grown is a most useful substitute. An analogue of the variety *myrtifolia* is to be found in the Japanese variety *microphylla*, which is of upright habit with slender stems and narrow leaves. It is, however, more tender than the typical *B. japonica*.

The hardiest variety of the race and what promises to be the most useful is *koreana*, a native of the country around Seoul in central Korea. This is the homologue of the European *suffruticosa* and can be used for exactly the same purposes. If this variety fulfills expectations, it should prove a boon to those who hunger for Box edging in regions too cool for the well-being of the European type. I count this Boxwood one of the most useful plant introductions I was privileged to make from Korea. It came to the Arnold Arboretum in 1918 and so far has never suffered winter injury. It propagates with the greatest ease and except that it does not keep a rich green in winter has no faults so far as is at present known.

Like other plants, Boxwood has its diseases and pests and they would seem to be on the increase. It must be remembered that in many gardens where it has been neglected starvation may have much to do with its dying in patches and, moreover, the fact that it is a chalk-loving plant ought not

(*Continued on page* 104)

SILENT as a falling star



Electrolux freezes ice cubes, makes constant steady cold, but never any noise

How can Electrolux automatically make cold and freeze ice, without machinery or sound? You feel the cold when you open the refrigerator door. You see the ice cubes in the freezing-trays. But there's no sound and no movement. You wonder how it's done.

Here's how: Electrolux uses a tiny, inexpensive gas flame and a mere trickle of water to circulate a refrigerant. The flame turns the refrigerant to vapor. The water condenses it back again. That's all there is to the simple cold-producing operation.

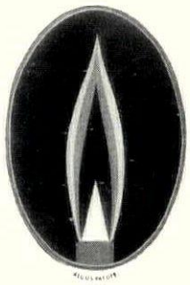
The refrigerant is sealed for life inside rigid steel. It never needs renewal. Even the tiny gas flame is safeguarded. Should the flame ever go out for any reason, the gas shuts off automatically.

The simplicity of Electrolux is also responsible for its remarkably low operating cost. This cost is only 50 cents a month in some localities. And no matter where you live, the cost of operating Electrolux is almost always far under that of any other automatic refrigerator—about half what you pay for ice.

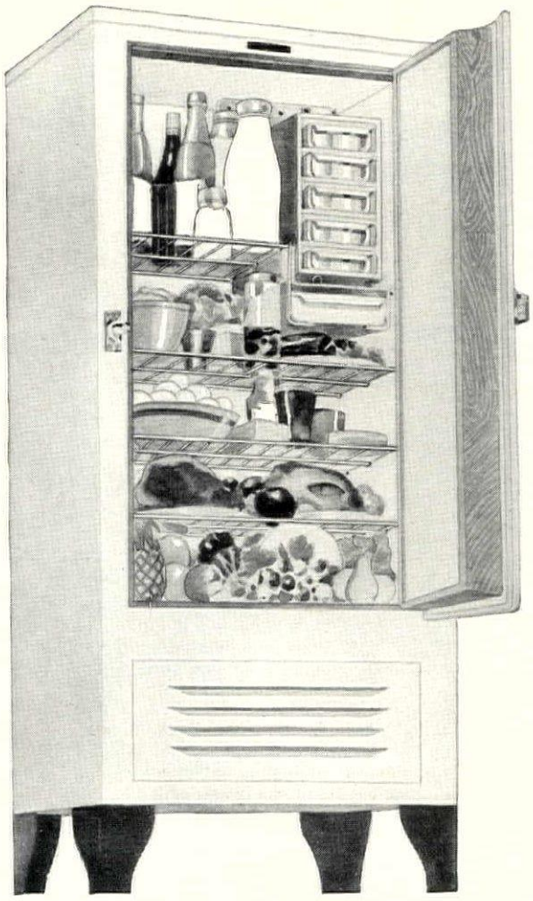
More and more fine new homes and apartments—tens of thousands of them all over the country—are choosing Electrolux. Prices are $195 to $430, f.o.b. factory. Liberal purchase terms. Many different models to choose from. Where there are no city mains, this refrigerator can be operated with Pyrofax Gas. Visit the showroom of your gas company or other Electrolux distributor, or write us for complete illustrated information. Electrolux Refrigerator Sales, Inc., Evansville, Ind.

ELECTROLUX

THE *Gas* REFRIGERATOR

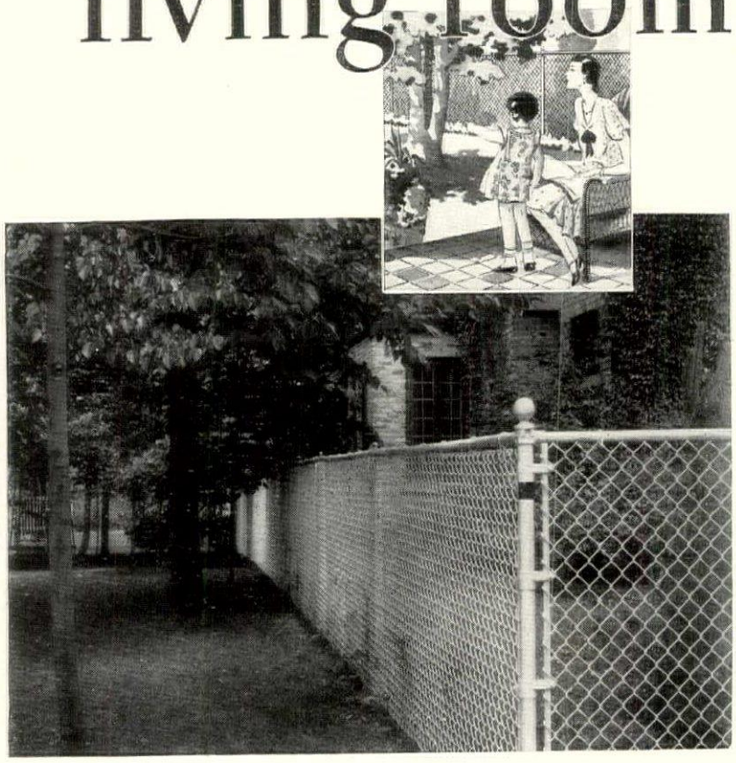


A tiny gas flame takes the place of all moving parts



Hostess Model Electrolux shown above has 9.2 square feet of shelf space and makes 45 large ice cubes

Your *back yard* becomes your out door living room



Just think of having your back lawn fenced off from all the rest of the world . . a truly private spot for your leisure evening hours . . a safe playground for your children during the day . . a protected garden where flowers and shrubs and garden furnishings are safe from all intruders. Cyclone Fence brings you these added joys of home life. It is strongly built to insure a permanent and dignified enclosure for your home. Very durable, made of copper steel heavily galvanized. Erected by our own trained men. We take complete responsibility.

Phone, wire or write Branch Office nearest you, or write direct to us

Cyclone Fence REG. U.S. PAT. OFF.

All Chain Link Fence is not Cyclone. This nameplate identifies the genuine Cyclone Fence

CYCLONE FENCE COMPANY, *General Offices*: Waukegan, Ill.
SUBSIDIARY OF
UNITED STATES STEEL CORPORATION

Works and Offices: North Chicago, Ill., Cleveland, Ohio, Newark, N. J., Fort Worth, Texas.

Direct Factory Branches: Albany, Atlanta, Baltimore, Birmingham, Boston, Buffalo, Charlotte, Chicago, Cincinnati, Dallas, Davenport, Detroit, Grand Rapids, Hartford, Houston, Indianapolis, Jacksonville, Kansas City, Milwaukee, Mineola, N. Y., Minneapolis, Mount Vernon, N. Y., New Orleans, New York City, Oshkosh, Philadelphia, Pittsburgh, Providence, Richmond, Shreveport, St. Louis, Toledo, Tulsa, Wilkes-Barre, Youngstown.

Pacific Coast Division: Standard Fence Company, Oakland, Calif.

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Boxwood And The Landscape

(*Continued from page* 102)

to be forgotten. Overcrowding in Box edging will cause death and as this particular form has been propagated vegetatively through centuries its constitution may be undermined in consequence.

There are certain diseases of fungoid origin about which little is known. One of the commonest is the Boxwood Leafspot, which sometimes causes severe damage. The affected plants are characterized by sparse foliage which dies early and falls off. It is claimed that this may be controlled by spraying with bordeaux mixture, giving two or three applications during the growing season. Much work remains to be done in the study of the diseases of the Boxwood and the problems are worthy of the attention of plant pathologists.

A bad pest on Boxwood as on other plants is the Oystershell Scale, which if neglected causes great damage. Spraying with miscible oil, one to forty or fifty parts of water, in May or early June according to the locality, will effect a cure. If the infestation is bad several sprayings may be necessary.

The leaves of the Boxwood suffer from the attacks of a little spider mite which causes a light gray mottled appearance; later they turn grayish brown and the foliage drops prematurely. The insect is a minute, eight-legged mite which increases rapidly and by July and August causes very considerable damage. There is a patented spray recommended for controlling it.

Another pest is the Boxwood Psylla, a tiny insect which obtains its food by sucking the growing tips which causes stunted twigs and the leaves to curl. The young insects are covered with a white, waxy material which readily distinguishes them from others likely to be found on Boxwood. This pest also may be controlled by spraying. Spraying should be done so soon as curled leaves are noticed in spring.

The most common and perhaps the worst pest on Boxwood is the Boxleaf Midget, which causes irregular oval swellings on the leaves, each marking a clear space mined beneath by one or more yellowish white maggots each about one-sixteenth of an inch long. This leaf-midge is a European introduction now well established from Rhode Island southward at least to the latitude of Washington. Badly infested leaves may contain six or more of the maggots and most of the foliage under such conditions may be nearly destroyed. In mid-June the leaves may fairly bristle with the whitish "casts" from which the tiny yellowish midges issue in swarms during the latter part of May or early in June. A very small proportion of the maggots may remain unchanged toward the end of June. The eggs are deposited in slits in the foliage late in May or early in June. The first evidence of attack is a slight change in color and then an increase in size of the discolored areas accompanied by more or less swelling. Toward the end of the season these may extend to the edge of the leaf and if there are several maggots they may unite. The maggots winter within the leaves, the flies appearing the following spring.

Dr. E. P. Felt states that spraying with a molasses solution has given excellent results, using four to six pounds of molasses to fifty gallons of water and making the application just as the midges begin to issue from the leaves and repeating the treatment every two days during the time the small yellowish flies are numerous, usually for ten days or two weeks. The precise time to begin spraying can be ascertained by looking for the delicate yellowish "skins" or "casts" protruding from the under surface of the leaves. Some gardeners believe they have obtained better results by adding to the molasses solution a general insecticide containing nicotine, soap and miscible oil.

The names of the sprays recommended by Mr. Wilson will be gladly furnished on request by The Readers' Service of House & Garden.

Planting A Moonlight Garden

(*Continued from page* 61)

days is covered with large white fragrant flowers. It grows very rapidly to a height of twenty feet and will cover a large surface. *Clematis paniculata*, sweet scented Japanese Clematis, is a misty shower in September. Evening Primrose (*Oenothera Lamarckiana*) can be obtained with white flowers. *Dianthus*, Her Majesty, is one of the best white garden Pinks. *Papaver nudicaule alba* (Iceland Poppies white) are graceful flowers and bloom throughout the season. *Cimicifuga* (White Snakeroot) is stunning in the garden. These white spikes grow to a great height. The Kaiserin Auguste Viktoria Rose is selected because it is white and fragrant. Don't fail to have Roses in your garden. "Or what for silver buy more lovely than the Rose?" This variety has well formed creamy buds which develop slowly to blooms of absolutely perfect form.

We have not yet mentioned Lupines and Delphinium. Both of these stately flowers can be obtained in white. Japanese Anemones are grace itself in your garden in the fall. In one bed both Stokesia and Lilium candidum are indicated. This white Cornflower Aster will bloom from early June to late October, but during late June and July the majestic Madonna Lily will rule. For there must be Lilies in your garden in the moonlight. "And the stately Lilies stand, fair in the silvery light, like saintly vestals, pale in prayer; their pure breath sanctifies the air, as its fragrance fills the night."

We must not forget the little Tufted Pansies that will make a snowy row. And the shiny leaves of the Rhododendron that will glisten in the night and the Mockorange bower that surrounds our garden seat. Always and forever this garden will be a joy.

Not one out of ten escapes this social fault

Can you be sure that you never have halitosis (unpleasant breath)? Are you certain at this very moment, that you are free of it?

The insidious thing about this unforgivable social fault is that you, yourself, never know when you have it; the victim simply cannot detect it.

Remember, also, that anyone is likely to be troubled, since conditions capable of causing halitosis arise frequently in even normal mouths.

Fermenting food particles, defective or decaying teeth, pyorrhea, catarrh, and slight infections in the mouth, nose, and throat—all produce odors. You can get rid of these odors instantly by gargling and rinsing the mouth with full strength Listerine. Every morning. Every night. And between times before meeting others. Listerine halts fermentation because it is an antiseptic. It checks infection because it is a remarkable germicide.* And it quickly overcomes odors because it is a rapid and powerful deodorant.

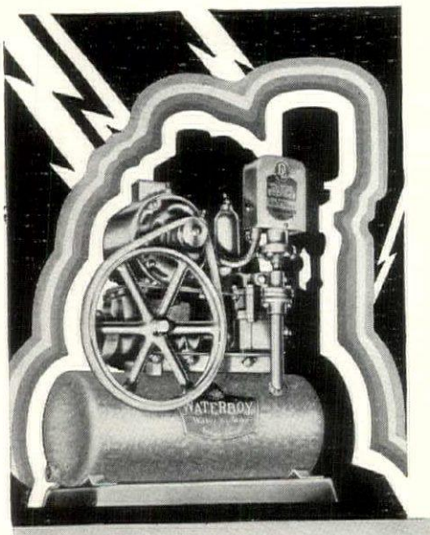
Keep a bottle of Listerine handy in home and office and use it always before meeting others. Then you will *know* that your breath cannot offend. Lambert Pharmacal Company, St. Louis.

LISTERINE ends halitosis

Germicidal Power with Safety

***Though safe to use in any body cavity, full strength Listerine kills even the Staphylococcus Aureus (pus) and Bacillus Typhosus (typhoid) germs in counts ranging to 200,000,000 in 15 seconds (fastest time accurately recorded by science).**

THE D-L WATERBOY ONLY $78.50 complete with Galvanized Tank



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C. raddeana, rather like the common Harebell in habit, comes from the Alps of Transylvania. Its flowers, though, are larger, longer and more open than those of the Harebell, and of a richer purple.

How To Grow Small Campanulas

(*Continued from page* 64)

to think. Mr. Farrer declares almost invariably for "a light limy soil," while Mr. Edwards says, "Most of these plants are lime haters." My own modest experience seems to bear out Mr. Farrer's view, but there are undoubtedly Campanulas that have no use for lime. Among these are certainly *barbata, excisa, allioni, rotundifolia, arvatica* and probably the recently introduced American species, *C. piperi.* And a few certainly require lime but it would seem probable that a large proportion of the race are simply indifferent to its presence in any great amount.

Among Campanulas small enough for use in a rock garden are annuals, biennials and perennials. The annuals so far as I have met them are of small account. Some species, like *C. barbata,* that are perennial in their normal surroundings are biennial or very short-lived in the unnatural conditions imposed by life in lowland gardens. Among the biennials we count *C. barbata, C. alpina, C. kolentiana, C. mirabilis, C. longistyla, C. thyrsoides* and *C. patula.* Some of these are very beautiful and all of them are well worth growing. A word to introduce them:

C. barbata I find difficult, but a beauty, tall, with hairy leaves and large bells of an exquisite lucent blue quite impossible to reproduce on the keys of a typewriter. *C. alpina* is a little after the same manner, but very much dwarfer (4-5 inches) and where the former detests lime, the latter will thrive only where it is present. *C. mirabilis* is spectacular; a rosette of fleshy leaves and a stiff stem carrying glorious large bells of a deep rich hue. *C. longistyla* is also a handsome sort with large bells carried on a foot-tall stem. Its protruding styles are conspicuous. *C. thyrsoides* is one of the few yellow-flowered Campanulas. It wears a clump of straw-yellow bells at the top of its foot-tall stem. *C. patula* is a wayward and lovely weed. Its stems are slender and grow two feet or more tall; its bells string almost the whole length of the stem with hot lilac color. Give it a by-place and let it rejoice your soul every recurring summer, for it is a free self-seeder. *C. kolentiana* from the Southern Caucasus I have not grown but it is reported a desirability with many stems bearing large shallow blue cups.

A short article cannot be made to hold all the small Campanulas that we should like our gardens to contain. Therefore with great restraint let us choose for mention eighteen species with a few varieties—six to begin with, quite amiable and easy; six to progress to, not quite so easy, and six of the royalties that may prove wholly unappreciative of our best efforts—though not necessarily so.

Easiest and most amiable is the Carpathian Harebell, *C. carpatica.* It is happily well-known. Its broad masses of foliage and crowding bells in all the tones of blue-gray to white decorate many a garden, blooming the summer through. Its improved forms are worth seeking—Isabel, Riverslea, White Star. *C. turbinata* is a good deal in the way of the Carpathian Harebell, but curiously is not often seen. It is a more compact form altogether, grayer and more hairy, and the large open cups are blue on very slender stems.

C. muralis, which a merciless world of botanists insists we shall call by the terrible name of *portenschlagiana,* blooms in May and side by side with the brilliant blooms of *Dianthus neglectus* its deep purple bells make

(*Continued on page* 108)

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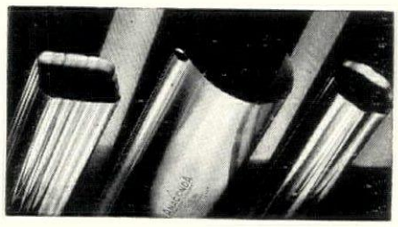

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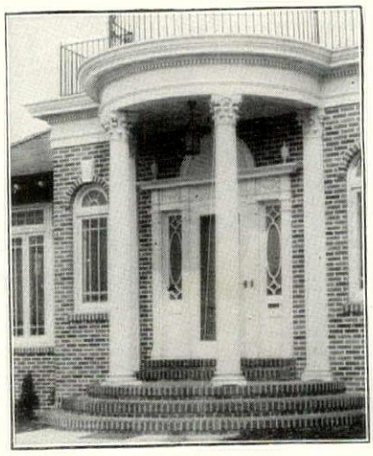

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How To Grow Small Campanulas

(*Continued from page* 106)

a fine show of color. It is prodigally floriferous and the whole plant no more than a few inches high, though it spreads to the size of a dinner plate where the soil is gritty and nourishing and not too dry. There is a variety known as *bavarica* that is somewhat more vigorous and with larger blossoms. *C. garganica* is one of the lovely star-flowered Campanulas and I am not sure but that it is my favorite among them all. Its mat of little tufts lies close to the ground and the blue stars are borne close to it and in incredible profusion. *C. g. hirsuta* is a hairy-leaved form that requires assurance against standing moisture. W. H. Paine is a superb form whose stars pale to white at the center. *G. fenestrellata* is a Croatian form of *C. garganica* and differs from it in being even more dwarf and compact. All these *garganicas* undoubtedly relish lime and they prefer to be given a sunny situation.

IN RICH PURPLE

Campanula raddeana is a genial and kindly species from the Alps of Transylvania. In habit it is rather like the common Harebell, but its color is a richer purple and its bells are larger and longer and more open and are carried on dark, stiff stems. The true Harebell, *C. rotundifolia*, prefers a limeless diet. Its white form is lovely and desirable and there is a larger and more robust kind known as *C. scheucheri* which is extremely good, as is lovely *C. hostii alba*, dwarfer than the other Harebells and with more backbone, so to speak, and with innumerable wide-mouthed, snowy bells nodding from stiff little stems. *C. pusilla*, in the right place, is an enchanting, rambling weedling; in the wrong place it is a complete loss. But its showers of little bells, gray-blue or gleaming white, should be striven for. It is definitely a lime lover and it is a sun lover as well but —and here appears to be the catch— it likes a dampish spot but so well-drained that there will be no standing moisture. The soil it is planted in should be full of little stone chips, limestone if possible. It grows hardly an inch high.

Now the six to progress to: *C. abietina* has widely expanding rosettes flat on the ground from which arise in early summer wide, starry purple flowers on wiry stems six to eight inches tall. A good kind that should be taken up every third year and divided, otherwise it exhausts itself. *C. stansfieldi* is distinct and alluring. You will know it by the yellowish cast of its greenery. The bells are a deep warm purple and borne in July. This kind is of hybrid origin. *C. speciosa* is taller—six inches to a foot —and makes a grand hearty rosette from which arise the strong stems, branching from the base, carrying rich purple bells. If you are lucky this plant spreads by means of underground stolons, but I have not found it long lived. It is at home on limestone cliffs in stony soil. A plant of the Pyrenees. *C. Thomassiniana* is especially valuable for its late blooming. It makes a little six- or eight-inch bush of wiry, leafy stems and showers out a profusion of lilac-colored bells in late July and August. It is from the Dolomites and likes a sunny situation. *C. pulla* is a wee tufted form with a stoloniferous way of getting about and shining purple bells borne singly on thread-like stems. It is not a lime lover, but likes a soil full of humus that is yet well-drained with grit, and a sunny nook. *C. pulloides* blooms in July and has something the same habit as *C. pulla*, but is an easier plant to satisfy. Any well-drained, nourishing soil in a sunny situation satisfies it. I find it likes a ledge to ramble upon. None of the six Campanulas just enumerated is really difficult; they merely ask for a little more than ordinary consideration.

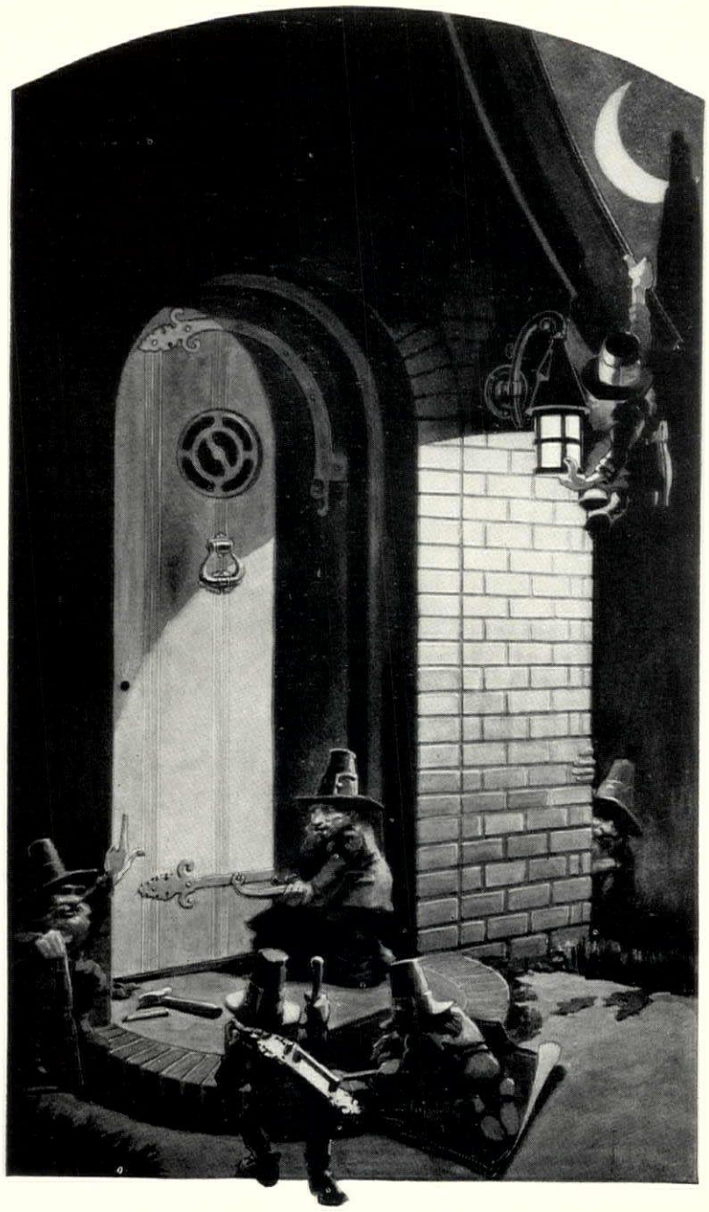
The story of the next six is not quite so rosy. Some of them may display toward us anything but an ingratiating friendliness. *C. arvatica* (syn. *acutangula*), a Spaniard, likes a moraine but may accept quarters in well-drained gritty soil in sun. It is a charming little species—when you have satisfied it—with trailing stems and purple starry flowers appearing in May and June, and leaves Ivy-like in shape. *C. elatinoides* loathes damp. It comes from Lombardy where it grows in the crevices of great rocks in full sun. Its foliage is downy and soaks up damp which causes it to rot away—hence the necessity for a crevice. It is close growing and bears rather large starry flowers somewhat late in the season. *C. elatines* is similar and requires similar treatment, but is dwarfer in all its parts and perhaps a thought more stand-offish.

A MINUTE SPECIES

Campanula excisa, from the Simplon Alps, also likes a moraine if one is handy. It is a minute species with a tufted rambling habit—often rambling, indeed, as far as Kingdom Come and never returning—and has lavender bells curiously notched. It is a frankly difficult species, dying off just when you are pluming yourself on having got it comfortably settled. I think it is not honestly worth the trouble and travail it causes us. *Campanula raineri* is also minute and captious. It is from the high places of Italy where it grows in damp fissures between rocks. In the garden a meager diet in the moraine and full sunshine may be offered it with some hope of success, or a rocky crevice with plenty of gritty soil behind it. It is a lovely little thing; Mr. Farrer calls it "the most sensational, perhaps, of our European Alpine Bells," and he scouts at the difficulties attendant upon its cultivation in gardens; and here is his assurance. "In any good moraine, chipful limy bed of soil, or even ordinary crevice, it will accumulate tufts of foliage actually more hearty than at home, and at least as lavish of their blossoms."

Though *Campanula zoysi* has been in cultivation a long time it is still very scarce. It is a tiny thing, a true saxatile Bellflower in the minute neatness of its tuft of spoon-shaped leaves. The blossoms are the most

(*Continued on page* 112)



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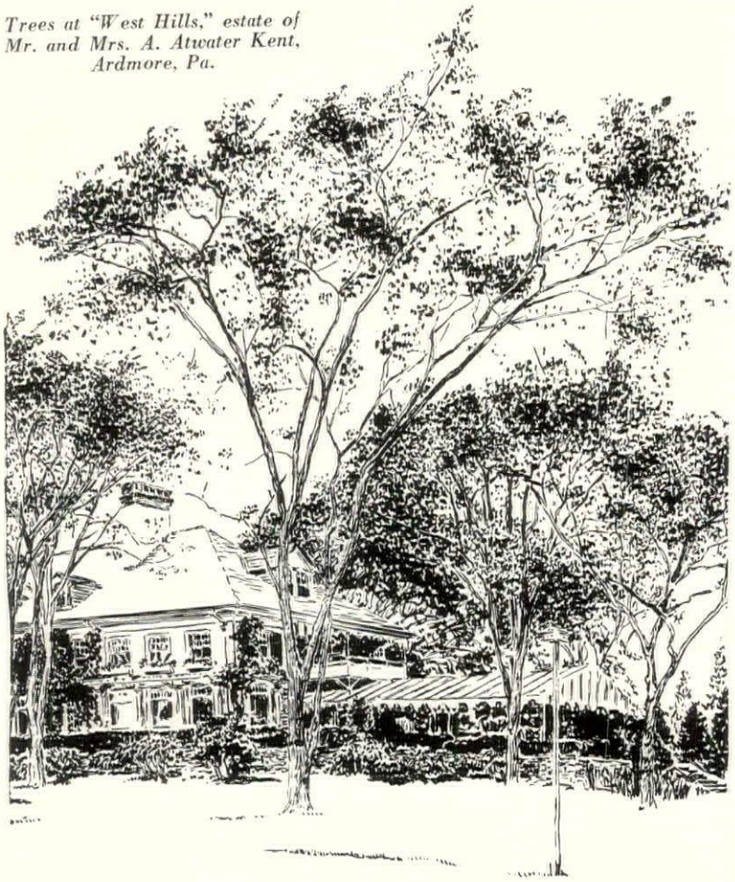

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ANNUAL LARKSPURS. The old-fashioned annual Larkspur has long been a favorite with the florist for winter cutting and with the gardener for beautiful beds and a wealth of cutting material in summer. The fine double types of more recent origin are popular for cutting purposes, but the taller growing single sorts still hold their own in decorative value in the garden.

The double Stock-flowered type is now the one almost universally grown, with fine full spikes of rosettes in varying shades of intense to light blue and purple with handsome carmine, rose, pink and flesh tints. The Newport Pink of lustrous carmine is, perhaps, the favorite of them all because of its fine, clear color.

Larkspur seed may be sown any time of the year; even sprinkled upon the ground during a late winter thaw it will germinate with the first warm days of spring. It should be sown in April for July display. Plant where it is to grow, as the Larkspur is a difficult subject to transplant. It takes a long time to re-establish itself when moved and seldom produces as fine results as when left undisturbed. Give the plants at least six inches each way in the bed. If you cut the terminal spike as soon as expanded, and do not allow seed to form, side shoots will develop and continue the blooming season for some time. It is best to make succession plantings so as to have a supply over a long season.

The annual Larkspurs are not particular as to soil and thrive in poor quarters and even in shade, but they are at their best in full sun and rich soil. Liming the soil well is the best preventive of the blight which is better known as an enemy of the perennial Delphiniums. If this pest infects the plants they might as well be pulled up and burned at once. Lime the soil lightly at three-week intervals until frost, and then fertilize well in spring.

SUPPLYING NITROGEN. Nitrogen is one of the most important elements in plant food and it is the one most generously applied, either in the form of stable manure or in chemical or commercial fertilizers. Nitrate of soda is a common chemical fertilizer for supplying this element and one of the quickest acting.

Nitrate of soda, as a general rule, should not be applied to heavy soils. There seems to be little doubt that it has a tendency to harden the soil, destroying its texture and making it difficult to work. The application of lime does not seem to remedy this condition. Fertilizers of an acid nature, such as acid phosphate, although it has no strongly acidifying tendency, have a good effect. Nitrate of soda is most effective in soils of good texture and those of a light character.

Nitrate has another beneficial action aside from furnishing the plant nitrogen in quickly available form. The sodium, although not of direct value to the plant, helps to release insoluble potash in the soil. In light soils this action is so effective that it relieves the gardener of the necessity of applying potash fertilizers.

Nitrate has often been criticized as a "soil scourge." Like other strong plant foods containing only one element, if used repeatedly, it depletes other plant foods in the soil and this loss must be made up by supplying potash and phosphates. In using nitrate it is well to bear in mind three points: Do not use it on heavy soils, especially clay; use it in conjunction with potash and phosphates; and use it only with crops that need it and can make use of it.

It is a fertilizer to encourage leaf growth. A pound to a square rod of ground is the usually prescribed amount. Commercial fertilizers have a balanced ration of nitrate, potash and phosphates and, in the long run, are safer for the inexperienced gardener to use because he cannot go wrong with them.

SUMMER BEETS. Beets in their infant stage seem to have attained a popularity similar to that enjoyed by the baby Carrot. The little Beets cooked with the foliage for greens make a fine delicacy. Their flavor is always at its best immediately after the plants are pulled.

Beet seed is peculiar looking. The little shriveled lumps are really the dried fruits of the Beets, each containing several seeds. For this reason Beets always come up in bunches, even if the "seeds" are carefully spaced and thinly sown. It is always necessary to thin them. If it happens to be warm weather and dry at planting time, the soil should be wet before sowing, and after the Beet seed is put in, newspaper should be put over the row and weighted down for about four days to prevent the ground from crusting over them. This is also an excellent plan to follow with Carrot seeds.

Pull all but one Beet from each bunch as soon as they have attained their second leaves and leave them about three inches apart in the row for use while small. If it is desired to get larger Beets, thin to six inches apart.

The Beets may be left to grow as they come up, using the thinnings for greens after they have attained sufficient size. When thus crowded they will furnish leaves, but the roots will not develop until after the thinning, owing to the crowding.

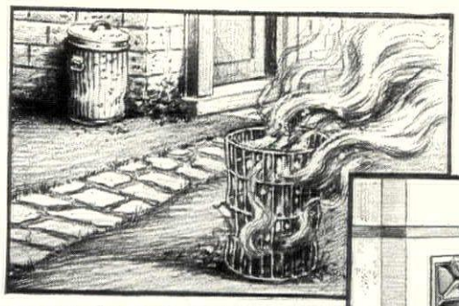
The germination of the seed is hastened if the ground is firmed after planting. Deep planting for Beet seeds, about half an inch, usually results in better germination.

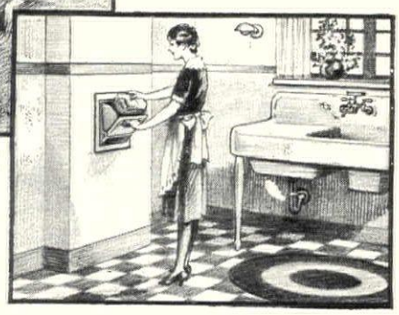
The Beet is one of the easiest vegetables to grow, but if a luxuriant leaf growth is desired for greens, it should be given rich soil and careful cultivation. This will cause the development of huge foliage.

SHRUB CUTTINGS. July and August are the months to experiment with making cuttings from a wide variety of ornamental shrubs—practically all kinds, indeed, of which you are likely to wish to increase your stock. The equipment required is so simple, and the possibilities in results so great, that every gardener might well be urged to try the plan. Now and then a species may be met which does not lend itself to this propagation, but most deciduous woody shrubs succeed.

The first requirement for the outdoor rooting of cuttings is a tight,

(*Continued on page* 113)





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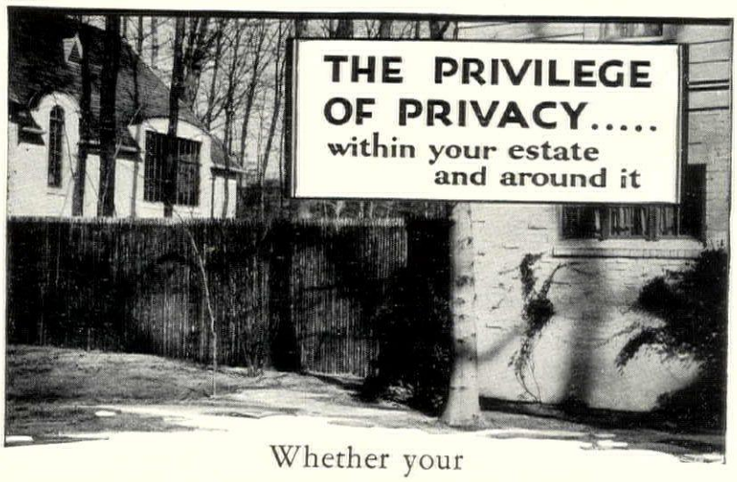

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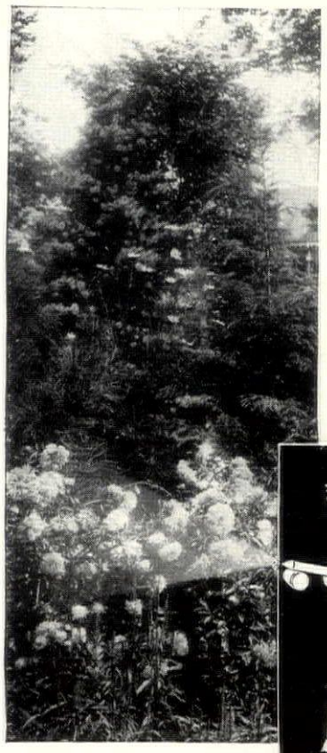

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How To Grow Small Campanulas

(*Continued from page* 108)

curiously shaped of all the race, being like little swollen, elongated pale blue balloons, puckered up at one end to form a little five-rayed star. It blooms in July and is another candidate for moraine or crevice treatment. An enchanting small thing to lure the adventurous gardener. It is from the Alps of Styria and Transylvania.

And still we have hardly tapped the possibilities of the genus Campanula. There are still many lovely, desirable kinds, many of which are not difficult, like *C. lauri* and *C. sarmatica;* many that are calculated to put us on our best cultural behavior, like *C. stepheni nana* and the exquisite American *C. piperi,* and there are many interesting hybrids, for the race crosses easily. But these must suffice for the present. Campanulas are to be raised from seed without great trouble, but it must not be supposed that they may be sown in the open ground like Sweet William. A frame and flats will be required and fine sandy soil is needful for their success. I find it most expeditious to plant the seed in November when it is too late for germination.

Maintaining Your Garden

(*Continued from page* 60)

Many feel that watering in midday is harmful because of the action of the sun on water globules, but if this were the case we would have disastrous situations after each summer shower. However, the best possible time to water is in the late afternoon or early evening, for then the water has a chance of soaking into the soil before the sun can rob it through evaporation. How often shall we water is another question. If you water well, once a week should be often enough, except, of course, under exceptional circumstances.

One of the most interesting tasks in the summer flower garden is the collection of seed. Of course it is an easier matter to purchase seed and we can be more sure of what we are getting, but freshly gathered seed gives a better return in germination and we have the added pleasure of producing our own. The one drawback, of course, is the tendency of most hybrid plants to return to the parent strain. This is particularly true in the case of Sweet-william, Poppies and Hollyhocks, but if you are not overly concerned with color schemes you may discover some interesting "breaks." Many perennials, such as Columbine, Delphinium, Foxgloves and the various Dianthus are very prolific with seed. This is also true of Goldentuft, Hesperis, Coreopsis and Echinops; in fact, these last are sure to seed themselves if left alone.

Freshly gathered seed should be sown at once. A well prepared seed bed or coldframe should be in readiness and the seeds sown either in shallow drills or broadcast. Label correctly so as to know them apart when they come up, or what is more important, that others who are not as familiar with plants as you may be will not mistake them for weeds.

While we are on this question of seed sowing we might mention that now is the time to sow biennials for next year's crop of bloom. Columbine, Foxgloves and Sweet-william are usually considered perennials, but experience has shown that we get the best results when we treat them as biennials. True biennials are such plants as the Chimney Bellflower, Canterbury Bells, certain Lychnis, Violas and Pansies. These must be started in midsummer in a frame or bed that can be protected during the winter. Next spring the plants will be ready to transplant to their appointed places in the garden.

As the summer advances the observing gardener will see spots here and there that are not as full of bloom as he may desire; color combinations that need rearranging; heights that need to be changed about; and other important items in the creation of a charming garden spot. Such items should be noted down in a book for ready reference in the fall or spring when you are doing over the garden. If you don't note them on paper you will find that it is rather difficult to put your finger on the weak spots when it is time to improve them.

In August we have an opportunity to move evergreens and to make divisions and replantings of such perennials as Iris and other early spring flowering perennials. This is also the time to look over your catalogs and plan ahead for your fall orders of bulbs. It would seem from all of this that there is little opportunity for rest, quiet, or relaxation for the gardener the whole summer through. This is probably the laymen's view, but the gardener sees it in a different light—as an opportunity for great enjoyment and as the satisfaction of having a job which is well done.

Safeguard *your Lovely* Flowers

No garden is immune to attacks by Aphis. These tiny green, red or black insects feed upon the tender green foliage and buds in your garden, and rob your flowers of their true beauty and attractiveness. Be prepared to kill these insects when they appear. Have on hand a package of "Black Leaf 40"—the spray depended upon by commercial gardeners to protect their crops against Aphis, Thrips, Leaf-Hopper and similar insects.

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The Garden Scrap Book

shaded coldframe containing a good bed of moisture-retentive soil (one containing an abundance of rotting leaves is excellent) topped with four inches of sandy loam. Over the latter is spread a uniform two-inch layer of coarse sand. The entire bed is thoroughly soaked with water preparatory to inserting the cuttings.

Cuttings are usually made of nearly ripened wood, preferably with a "heel" or small bit of the previous year's wood attached to their butt ends. Nearly all their foliage is removed and the cuttings are then firmly inserted in the bed so that only two eyes or leaf-buds remain above the surface. Then water again, close the sash and keep it damp and well shaded until the cuttings strike roots, which will be evidenced by the appearance of new growth.

After rooting has taken place more and more fresh air is admitted until, by mid-fall, the cuttings are generally strong enough to go through the winter unharmed.

Perennial Seeds. Late spring and early summer are the usual seasons for sowing seed of most flowers for the herbaceous border, though we have a notion that early winter sowing in a coldframe, with germination the following spring, would be quite as successful.

There are three things against which the seed bed must be protected: drought, too hot sun and the battering, washing out effects of heavy rains. In exposed situations, too, some sort of windbreak to shut off summer gales is advisable.

Perhaps the simplest way to provide ideal conditions is to make the bed in a shallow coldframe, leaving the sash on but raised several inches all around. The glass will effectually shut off pelting raindrops and, if laths are tacked across the sash at 2″ intervals, enough but not too much sunlight will be excluded. Under such conditions the control of the moisture supply in the soil becomes merely a matter of artificial watering. If the seed is properly sown there is no excuse for anything but a high percentage of germination and successful growth.

Tent Caterpillars. Observant folk whose country experience extends over a number of years often notice the periodical recurrence of the tent caterpillars without understanding the reason for it. Every once in a while—usually at intervals of about seven years—these pestiferous beasts reach a peak which leaves scarcely an Apple or Wild Cherry tree unmarred by their conspicuous nests and greedy foragings. After such a season of abundance the caterpillars' numbers dwindle almost to the vanishing point, and then commence a fresh come-back. It rather reminds one of the rise and fall of Rome, endlessly repeated.

The explanation of this odd fact is a purely entomological one. The

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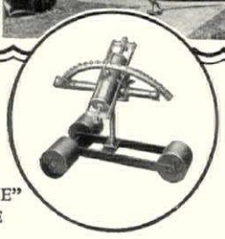

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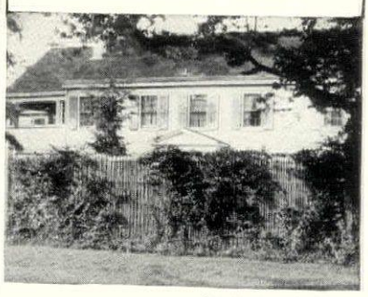

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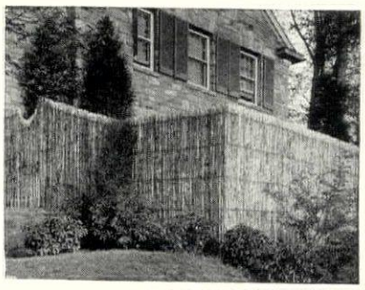

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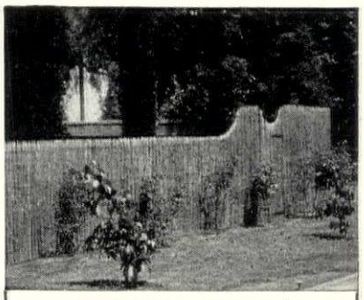

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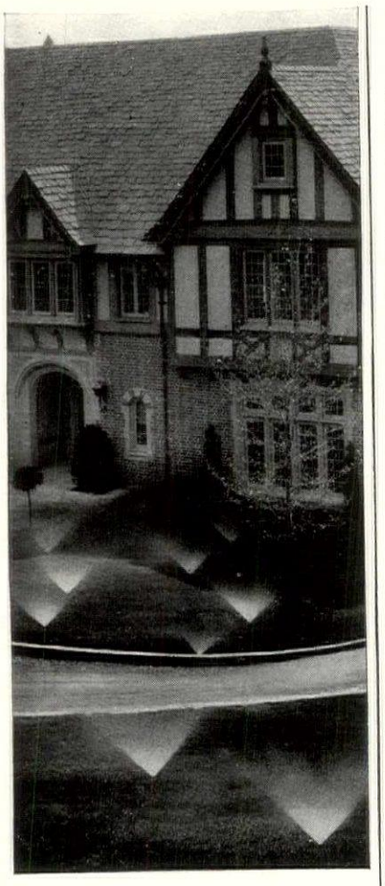

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The Garden Scrap Book

natural enemy of the tent caterpillar is a parasitic insect which, when its hosts become numerous, multiplies to a point where it gains the upper hand in the warfare. In this very victory lurks defeat, however, for as the parasite armies decimate the ranks of the enemy they destroy their own means of existence and perish in their turn. Then, for a few years, the surviving caterpillars can multiply unhindered, thereby re-establishing their hordes and once more giving the parasites an opportunity to increase and overwhelm them again. It is a sort of seesaw of the bugs, a clearcut object lesson in Nature's control class.

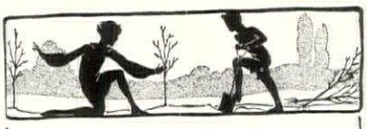
In many parts of the East the tent caterpillars are again gaining the ascendancy. Unless something unforeseen develops they will soon repeat their destructiveness of 1924.

STRAWBERRIES. The first two years of a new Strawberry bed are not its hardest, but its most productive. After the second—or at most, the third—bearing season the productiveness of the plants declines, no matter how well they are cared for. Consequently, in order to keep the area up to maximum yield, new young plants should be introduced every second summer and the old ones discarded. This replacement can be made with bought plants or with those grown from runners from the original stock. It is with the latter class that the present notes deal.

Assuming that your Strawberry bed is now closing its second bearing season, it will soon be time to start rooting the runners which will provide plants for the ensuing two years. These runners will begin to sprout soon after the last of the fruit is gone. Several of them usually start from each parent plant, but only one or two need be used, the others being nipped off. These are secured in the places they are to be rooted (small pots filled with good soil, or open spaces between the old plants, in case they are to be grown there without further shifting), using hairpins or flat pebbles to hold them. Roots will quickly form at the first leaf joint, and when the young plants are growing strongly they are cut loose from the parents and the latter thrown away.

Handled in this fashion, the Strawberry bed becomes a self-perpetuating affair which can be carried on efficiently for years.

WINTER ENDIVE. Of late years the popularity of Witloof Chicory—or French Endive, as it is more generally known—has grown tremendously among salad addicts. Nowadays it can be bought in almost every vegetable shop that makes any claim to class, but, like so many other kinds of garden produce, the store article too frequently has lost its fresh crispness and flavor long before it comes on your table. Endive can be so easily grown at home and is of such superior quality that there is really no reason for failing to have it.



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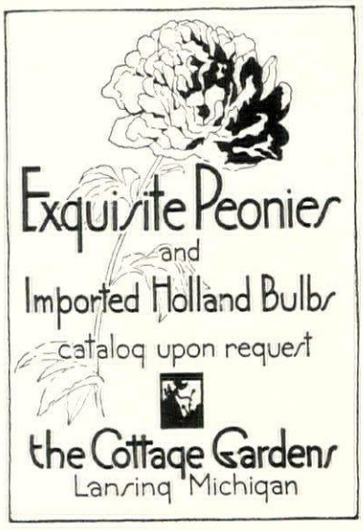

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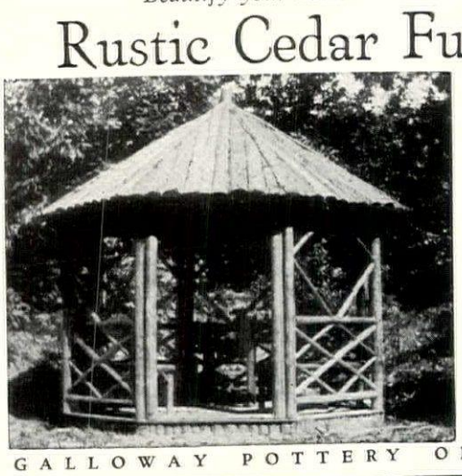

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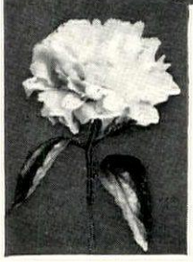

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The Garden Scrap Book

The seed, which germinates readily, should be sown at once in light, well tilled soil which is free from stones to a depth of a foot, thus permitting free development of the long, Parsnip-like roots. When the young plants are well up, thin them out to stand six or eight inches apart in the row. Regular cultivation and heavy watering in dry times should keep them growing steadily until frost, when they are dug and prepared for bringing indoors.

This preparation is simplicity itself. First, all the leaves are cut off just above the crown of each plant. Then the roots are packed closely with sandy soil in a good sized wooden box, crowns at the top and barely covered with the soil. A thorough watering follows, and then the box is set in a dark, moderately warm cellar. If there is any doubt about the light, invert another wooden box over the planted one, for unless the darkness is quite complete the Endive will be insufficiently blanched and of inferior flavor.

Within a week or so new growth will begin appearing from the root crowns. As soon as it attains sufficient size it should be cut, thus beginning a succession of fresh leaves that will continue for weeks. Warmth, darkness and plenty of water are the secrets of a crop of delicious "heads" to which there will seem to be no end.

A dozen or two Endive roots handled in this manner will supply salads practically all winter. Some of them may be held back in a cool but not freezing place until they are needed after the first of the year.

ASPARAGUS BEDS. A well built, well planted and well cared for Asparagus bed is an important asset to any vegetable garden, for under these conditions it will prove a source of delicious young stalks for six weeks every spring. To prolong the cutting season for a longer period than this, however, is to run the risk of weakening the plants and impairing their yield the next year. The reason for this situation is simple enough.

In order for any kind of plant to persist year after year it is necessary for it to develop enough normal growth above-ground to enable it to restore to its crown and roots the strength which was expended in making that growth. It is for this reason that the wise gardener never cuts all the leaves from his Peonies, Gladioli or Narcissi until the end of the season.

After mid-June, therefore, the Asparagus shoots are allowed to grow unmolested. In a surprisingly short time they will develop into a mass of feathery green several feet high, remaining in that condition until fall.

After frost they are cut down to the ground level, for by that time they will have done their part in fitting the roots to carry on at full strength when spring returns.

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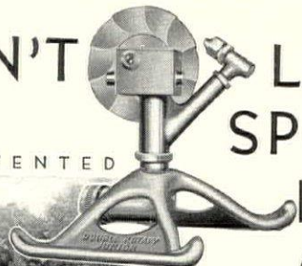

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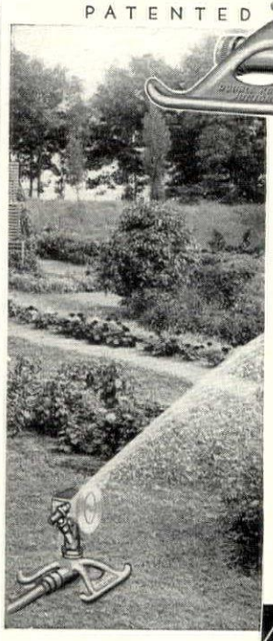

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Forged Iron Hardware By McKinney. McKinney has recreated in forged iron six of the most beautiful designs of olden times. They are the Heart, Curley Lock, Tulip, Etruscan, Warwick and Alhambra, and door hardware in all these designs is illustrated in this booklet. A number of McKinney lanterns are shown in the back. McKinney Manufacturing Company, Pittsburgh, Pa.

• TILES

Tiles And Special Faience. An attractive selection of colored tiles available in twenty-eight shades, made in wall tile as well as in Faience tile, is illustrated in this catalog. These tiles can be supplied in special sizes, designs and colors to harmonize with each individual's ideas and specifications. Photographs show how they are used in interior decoration. Architectural Tile Company, Keyport, New Jersey.

• CASEMENTS

International Cotswold Casements. The International Standard Cotswold Casement was first introduced in 1925. Since that time many improvements have been added and they are described with accompanying diagrams. Photographs of interiors show some attractive drapery arrangements that can be used with the Cotswold Casement. International Casement Co., Inc., Jamestown, N. Y.

• PLUMBING FIXTURES

Dececo Plumbing. A complete line of all-china faucets and fixtures is shown in this catalog. Practically any style faucet or fixture that is available in metal is pictured here made of china. Dececo equipment is built on the principle of a complete brass unit concealed in a detachable china housing. Several illustrations are shown. The Dececo Co., 76 Battery-March St., Boston, Mass.

• DUMB WAITERS AND ELEVATORS

Sedgwick Dumb Waiters And Elevators. Photographs show types of dumb waiters and elevators for the home. The dumb waiter cars are made of selected hardwood. However, steel cars can be furnished wherever desired, and special sizes built to meet any conditions and requirements. Several varieties of elevators are shown. Sedgwick Machine Works, 150 West 15th Street, N. Y. C.

• OIL BURNERS

Adventures In Comfort. An interesting story presented in diary form tells how one couple found a satisfactory method for heating their home through the Quiet May Automatic Oil Burner. This burner can be used with any type of heating plant and economy of operation and cleanliness are among its many advantages. Testimonial letters are reproduced. May Oil Burner Corporation, Baltimore, Md.

• ELECTRICITY

The Home Of A Hundred Comforts. The convenience of a fully equipped electrical system in the home is the subject of this booklet. Illustrations show the electrical equipment for every room in the house, from the cellar to the attic, and the garage. This includes not only the lighting but also the facilities for furnishing power and heat for household accessories. General Electric Company, Bridgeport, Conn.

• DOORS

The Way Of Laminex. The cause of door troubles and how Laminex will overcome them is explained through the text and photographs in this booklet. The Laminex construction overcomes the tendency of the wood to shrink. Five inspections are made before a Laminex door is passed and every door bears a trademark and written guarantee. The Wheeler Osgood Company, Tacoma, Wash.

• METAL WEATHERSTRIPPING

A Simple Cure For Excessive Heating Costs. How Monarch Metal Weatherstrip affects the volume of air and the fuel consumption is explained in this leaflet. There are pictures of several buildings equipped with Monarch Metal Weatherstrip, which is guaranteed to maintain its efficiency for the life of the building. Monarch Metal Weatherstrip Company, 5020 Penrose Street, St. Louis, Mo.

• GAS MACHINE

Miles Beyond The City Gas Mains. This illustrated pamphlet shows the Tirrill Gas Machine which provides gas for every gas need. The machine, installed in the basement, automatically manufactures gas from liquid fuel contained in a buried tank. It is designed to give lifelong service economically and trouble free. Tirrill Gas Machine Corp., 50 Church Street, New York City.

• WALLS AND FLOORS

Zenitherm For Walls And Floors. Many fine photographs show how attractively Zenitherm can be used for both walls and floors. This product which looks and wears like marble, can be worked like wood, and is desirable for exterior as well as interior use. Detailed drawings and text describe the method of installation. Zenitherm Company, 110 E. 42nd Street, New York City.

• CEDAR

The Romance Of Tennessee Cedar. The story of red cedar from its use in the early ages up to the present time is told in this illustrated booklet. Tennessee Aromatic Red Cedar is especially recommended for closet linings and storage vaults in the home, as the aroma of red cedar is deadly to moths. This has been thoroughly proved by scientific tests. George C. Brown and Company, Memphis, Tenn.

• PINE

Pine Homes And Pine Interiors. This catalog is profusely illustrated with photographs of interiors of pine. The color and the grain of this wood make it particularly attractive for panelling walls. A section of the book is devoted to Shevlin Pine, and how it is grown, cut and finished. Shevlin, Carpenter and Clarke Company, 790 First National-Soo Line Building, Minneapolis, Minn.

• SHINGLES

Beautiful Exteriors. The several attractive illustrations in this booklet show different types of architecture using Fitite Shakes for walls and roofs. Each one of these shakes is a perfect piece of red cedar. Since they are sawn edge-grain they will not warp or curl. The Fitite tile is a shake that has been partially surfaced to give the effect of tile. Fitite Shake Company, White Bldg., Seattle, Wash.

• BRASS AND COPPER

The Home Owner's Fact Book. This book will be of assistance to those planning to build. Not only does it explain the advantages of a rust-proof construction but also how to economize in building. There is a discussion on copper, brass and bronze and why the use of Anaconda metals in the home is desirable. A charge of 25c is made for the book. The American Brass Co., Waterbury, Conn.

• BOILERS

Warm Comfort All Winter Long. The convenience and economical operation of the Newport Magazine-feed Boiler which is suitable for all types of residences are explained in the text of this catalog. Technical drawings show the dimensions of the various types of grates. Its adaptability to all sizes of fuel is among the many advantages claimed for it. Newport Boiler Company, Chicago, Ill.

• FIREPLACES

The Heart Of The Home. This catalog on the use of Common Brick, deals with fireplaces and how they are built. Various designs in fireplaces are shown and drawings explain the proper construction of both fireplace and chimney. There are photographs of some attractive fireplaces built of Common Brick. The Common Brick Mfrs. Assoc. of America, 2121 Guarantee Title Bldg., Cleveland, O.

• ENTRANCES

Colonial Entrances Of Character And Distinction. A brochure showing entrances either designed by Hartmann-Sanders, or executed by them from architects' designs. The work shows a high degree of skill and true feeling for Colonial precedent. A special method of constructing columns makes this company especially fitted for executing this type of work. The Hartmann-Sanders Co., Chicago, Ill.

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While every precaution is taken to insure accuracy, we cannot guarantee against the possibility of an occasional change or omission in the preparation of this index.

In homes that reflect the owner's good taste

EVEN THE casual inspector is impressed with the charm and livableness of this residence in Colonial style. Its welcoming entrance, sunlit bays, tasteful arrangements show marked evidence of thoughtful design and careful selection of equipment.

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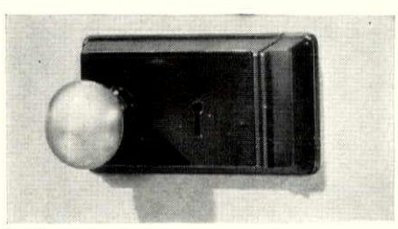
If you are planning to build you will probably be very much interested in our illustrated booklet, "Hardware for Utility and Ornamentation." It will be mailed you on request. Sargent & Company, 31 Water Street, New Haven, Conn.



(ABOVE) THE CHARM OF THE EARLY COLONIAL HAS HERE BEEN ACHIEVED WITH SIMPLY DESIGNED, PAINTED BRICK AND FRAME. POPE & MANNING, ARCHITECTS, WILMINGTON, DELAWARE.

(AT LEFT) AN ARTISTIC AND INVITING DOORWAY, AUTHENTIC IN DETAIL BUT ORIGINAL IN COMPOSITION. THE SARGENT DOOR HANDLE ADDS AN APPROPRIATE TOUCH OF BEAUTY.

(AT RIGHT) THIS COLONIAL RIM LOCK AND DOOR HANDLE, LIKE ALL FINE SARGENT HARDWARE, COMBINE AUTHENTICITY OF DESIGN WITH MOST MODERN WORKMANSHIP AND FINEST MATERIALS.

SARGENT
LOCKS & HARDWARE

Telephoning *within* the Home . . . as well as to the Outside . . . is often Desirable

Homes where household routine moves smoothly and without apparent effort are charming to live in and to visit. Quite often their direction is carried on by means of intercommunicating Bell telephones, which link together the different parts of the residence and grounds. Only one telephone system is necessary—for all calls, both inside and outside, can be made from the same instruments.

An early-morning jaunt across the countryside, and your favorite saddle-horse brought to the door in a few minutes, because there is a telephone in the stables for quick communication.

Last-minute instructions to the seamstress . . . or something important to tell her while you are far away from home. Surely, the telephone is an important adjunct of the sewing-room.

You can talk from one part of your home to another over the same Bell telephones which carry your voice to neighbors . . . to other cities . . even to other countries

It is so convenient to be in instant touch with every part of the household . . . to telephone dinner instructions to the cook . . . summon your horse or motor . . . talk with various members of the family wherever they may be.

A new dial telephone intercommunicating system has recently been perfected by Bell engineers, designed to serve up to fifteen extension telephones. No operator is required. Calls from the outside may be answered at any telephone, and transferred to any other. There is absolute privacy on all calls, both inside and outside. The instrument principally used is a specially designed hand-set telephone, compact and smart in appearance. An additional outside line is often provided for servants' use.

Your local Bell Company has intercommunicating systems of all kinds, for use with any number of telephones from two upward. All Bell intercommunicating systems are installed and maintained by the company, thus assuring a maximum of satisfactory and uninterrupted service.

Your local Business Office will gladly tell you about this dial system or other intercommunicating plans suited to your home.

AMERICAN TELEPHONE & TELEGRAPH CO. AND ASSOCIATED COMPANIES — BELL SYSTEM

THE CONDÉ NAST PRESS GREENWICH, CONN.

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by artists of America *and* France

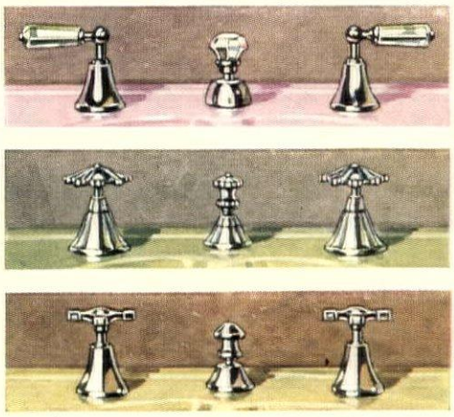
Spout from the Spanish Flemish group. Gold plated

Spout from the English Georgian group. Gold plated

Moderne-Clochettes legs and trim on a Corwith lavatory. Chromium plated

Exquisitely flower-like Design 45 handles, escutcheons, and spouts here adorn a Neumar lavatory, a bath, and shower. Even the legs of the Neumar are of related design

Trianon legs and trim on a marble lavatory. Gold plating effectively brings out the delicate ornamentation



Interesting examples of the work of American artists are the Designs 50, 45, and 40. Note the pleasing effects of contrasting metal and crystal in design 50; the exquisite filigree work of Design 45; the modern touch in the octagonal planes of Design 40. Platings may be gold, silver or chromium, on a base of brass, applied by a special process to prevent peeling and give complete coverage.

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Siesta

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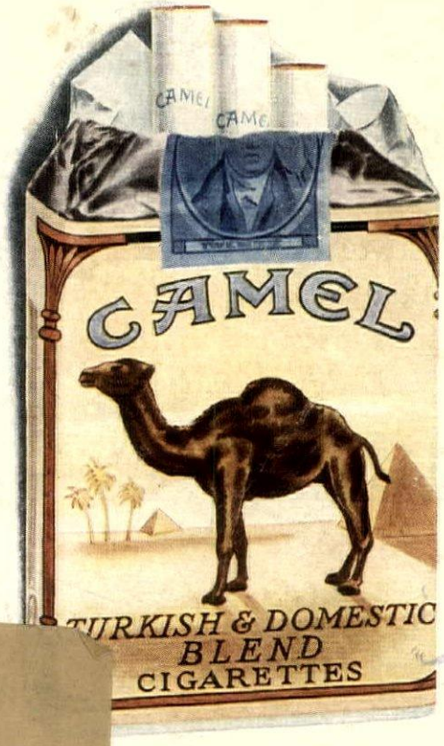

30, R. J. Reynolds Tobacco Co., Winston-Salem, N. C.